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TITLE:
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xv, 491 p. 12 plates 22 cm.

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TECHNICAL MICROFORM DATA

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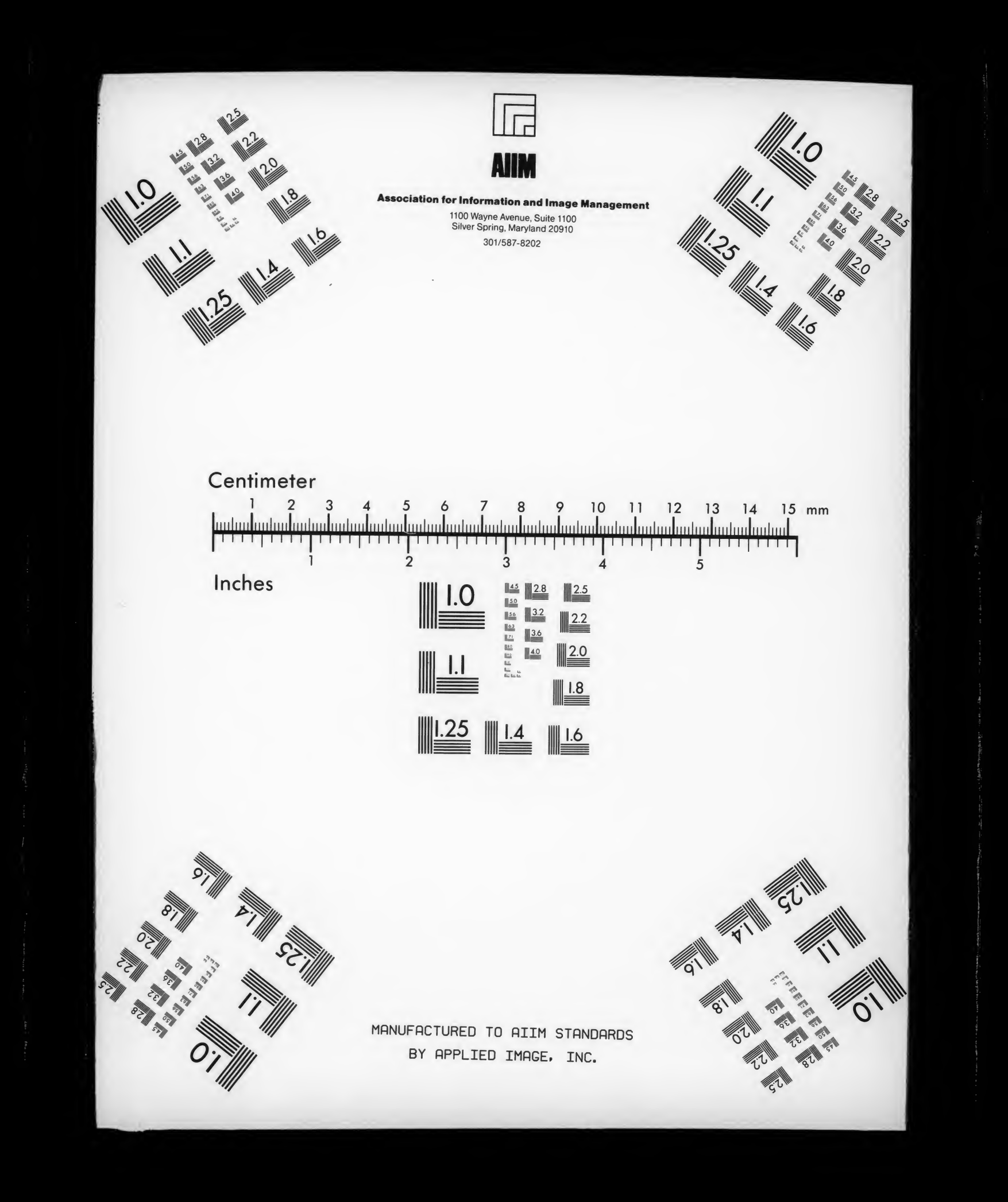
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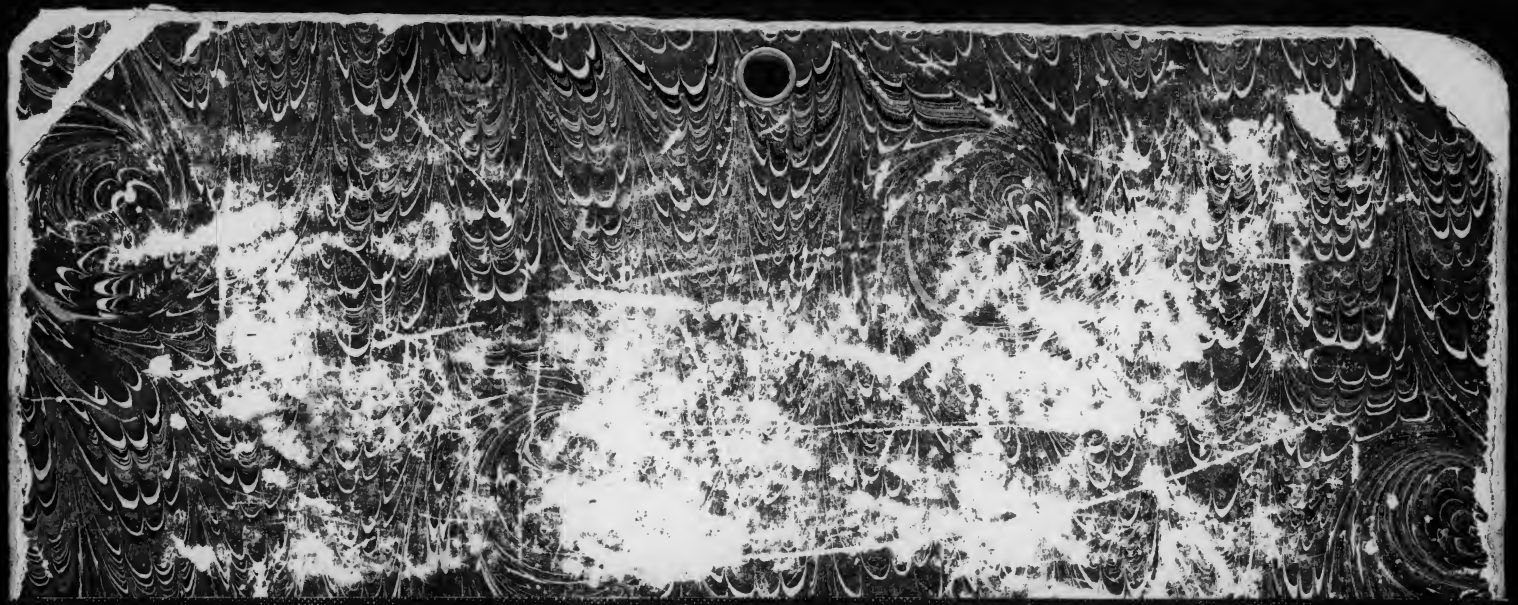

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THE MYTHOLOGY OF ANCIENT GREECE AND ITALY,

INTENDED CHIEFLY

FOR THE USE OF STUDENTS AT THE UNIVERSITIES AND THE HIGHER CLASSES IN SCHOOLS.

BY

THOMAS KEIGHTLEY,

AUTHOR OF THE "FAIRY MYTHOLOGY," "OUTLINES OF HISTORY" IN THE CABINET CYCLOPÆDIA, &c. &c.

Καὶ πού τι καὶ βρυτῶν φρένας
Ὑπὲρ τὸν ἀλαθῆ λόγον
Δεδαιδαλμένοι ψεύδεσι ποικίλοις
Ἐξαπατῶντι μῦθοι.

ΠΙΝΔΑΡΟΣ.

WITH TWELVE PLATES, ETCHED ON STEEL,

By W. H. BROOKE, F.S.A.

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RED LION COURT, FLEET STREET.

PREFACE.

My design in the following work, which was undertaken at the suggestion of the head of a respectable school, is to supply an acknowledged *desideratum* in our literature; to make known the advances which the knowledge of Classical Mythology has made in Germany, and to initiate students in what may be regarded as its philosophy. As I profess myself to be a disciple of the rational school of Voss and Lobeck, I also wish to oppose, if possible, an effectual bar to the introduction of the wild fancies of Creutzer and the mystics into this country. How far I have succeeded remains for competent judges to determine.

The task was no doubt one of difficulty; but I had already tried my strength in this department, and not wholly without success. In my "Fairy Mythology" I had taken a view of a curious branch of superstition, as it exhibits itself over a great part of the world; and many of the most eminent men of letters, both here and on the Continent, have expressed their approbation of the performance. I had also written, in the Foreign Quarterly Review, two articles on the Ancient Religion and Mythology of Scandinavia, which were not contemned by the literati of the North.

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As the booksellers were generally of opinion that a Work on Mythology was not likely to meet with success, I adopted the precaution of printing a specimen-sheet, and sending it to the Universities, to the heads of some eminent Schools, and to some men of high rank in literature. The answers which I received were such as induced me to commit the Work to the press without hesitation; and I hope by means of this volume to be instrumental in diffusing juster ideas on the subject of Mythology than have hitherto prevailed in this country.

There is, I am aware, a general prejudice against the Grecian Mythology on the score of delicacy. I think, however, that the love-adventures of the Gods and Heroes of Greece may be told in such a manner as not to offend; and I feel confident, that the narratives in the following pages will be found unexceptionable in this respect. No one can more highly respect true delicacy, no one would more anxiously avoid all occasion of offence to it, than I; but false delicacy, that sure mark of a prurient imagination, I view with contempt, and never will do it homage: *Honi soit qui mal y pense.*

Superficial as my Work may appear to some, I can assure the Reader that, as the references will show, it is the result of extensive research; and I may truly say on presenting it to him,

"Accipe dona meo multo vigilata labore."

I would at the same time request him to bestow on it a consecutive perusal, as otherwise the application of the principles which have been laid down for the explanation of the mythi will not be perfectly understood.

Error and defect are almost unavoidable in a first attempt on an extensive subject. My ideas, it will be observed, became more precise on some points as the work was passing through the press, and I corrected a few mistakes into which I had fallen. As there are probably still some remaining, I shall feel most grateful for the public or private correction of error and suggestion of improvement.

The nature of my plan has obliged me to use the Greek names of the Gods and Heroes; which many, I trust, will deem to be an advantage. I have also taken the liberty of employing some new words; one of which, *pragmatise*, may require explanation: —I mean by it, the reducing of mythic narratives to historic truth, by altering or rejecting fabulous or improbable details.

I can hardly hope to be believed or pardoned when I declare, that I did not read the elegant little volume of Mr. Coleridge until three-fourths of my Work had been printed. I mention this, as it gives me an opportunity of expressing the pleasure which a perusal of it afforded me; and also for the sake of pointing out the curious coincidence of our agreeing to illustrate the origin of the Homeric poems by the ballads on the Cid and Robin Hood. The two articles on Mr. Coleridge's work in the Quarterly Review will amply repay a perusal.

The subjects of the Plates in this volume are all genuine antiques. They have been selected and engraved by Mr. Brooke, whose fanciful and spirited illustrations of my "Fairy Mythology" have been so generally admired. They are taken chiefly from the noble collection of gems, medals, bas-reliefs, and paintings of vases contained in Millin's *Galérie Mythologique*, (a work which every admirer of ancient art should possess,) and from the splendid *Musée des Antiques* lately published at Paris *. The execution will testify for Mr. Brooke's taste and accuracy.

I cannot refrain, ere I close, from expressing my gratitude for the extreme care and solicitude which have been manifested in the typographical department at the Printing Office of Mr. Taylor. It is a pleasing relief to the irksomeness of the task of conducting a work through the press, to find one's associates in the toil anxious for its perfection and its success.

In conclusion, I have to express my hopes that I shall have succeeded in producing a Work useful to the student and not unacceptable to the scholar, and from which the general reader may derive both information and pleasure.

T. K.

London, April 18th, 1831.

* Messrs. Treuttel, Würtz, and Co. announce a publication of this Work in Parts. The 281 Plates which it contains will form 31 Parts, with descriptive Tables in English.

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THE MYTHOLOGY OF GREECE AND ITALY.

MYTHOLOGY OF GREECE.

PART I.—THE GODS.

CHAPTER I.

INTRODUCTION.

Of Mythology in general.

THE mythology[1] of a people consists of the various popular traditions and legendary tales which are to be found amongst them. Such are the fabulous adventures of the imaginary beings whom they may happen to worship; the exploits of the ancient heroes of the nation; the traditions of its early migrations, wars, and revolutions; the marvellous tales of distant lands brought home by mariners and travellers; and the moral or physical allegories of its sages and instructors.

Mythology stands at the head of history; for the early history of every people is mythic[2], its first personages and

[1] From *μῦθος a tale* or *legend*, and *λέγω to relate.*

[2] This word, derived from *μῦθος, mythus*, and which we shall have frequent occasion to employ, signifies, like *legendary*, what is altogether

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actions chiefly imaginary. It is only gradually that the mist clears away, and real men and deeds similar to those of later times begin to appear; and the mythic period is frequently of long duration, the stream of history having to run a considerable way, before it can completely work off the marvellous and the incredible.

The component parts of a nation's mythology may be divided into two classes. The first will contain the true or fabulous EVENTS which are believed to have occurred either among the people itself, as its own adventures, and those of its princes and heroes, and which may therefore be called *domestic;* or those of ancient or distant nations, handed down by tradition or brought home by voyagers, and these we may entitle *foreign*. The second class will consist of DOCTRINES or articles of popular belief, and will comprise the earliest attempts of man to account for the various phænomena of the heavens and the earth, and the changes which appear to have taken place among them. These last are however, in the popular mode of viewing them, as much events as the former, as they were propounded by their inventors in the historic or narrative form.

The wonderful is usually a component part of mythology. The deities of popular belief are very frequent actors in its legends, which differ from ordinary tales and fables in this circumstance, and in that of their having been at one time articles of actual belief.

Origin of Mythology.

It is an interesting but a difficult task to trace out and explain the various causes and occasions that have given origin to the different legends which form the mythology of a people, such as the Greeks for example, with whom

or in great part fabulous. Thus the Trojan war, for example, is what we term mythic; not that it was not in all probability a real event, but because so much fable manifestly enters into it, that it is impossible to fix on any one circumstance which can be decidedly taken for truth.

it is rich and complicated. The following however seems to us the most probable hypothesis[1].

Polytheism, or the belief in a number of beings of a nature superior to man, and who can be of benefit or injury to him, seems congenial to the human heart. It is always the religion of unenlightened tribes, and even in lettered and polished nations it still retains its hold over the minds of the weak and the ignorant[2]. An appearance so general can only be the result of some law of the mind; and those who have directed their attention to the language and ideas of man, in different stages of culture, will probably concede that there is a law which impels the human mind to ascribe the attribute of intelligence to the efficient cause of natural phænomena, particularly of those which are of rare occurrence. The less the mind is expanded by culture, the more powerful is the operation of this law; and while the philosopher ascribes all effects to *one* great intelligent cause, and usually views not so much Him as the secondary unintelligent causes which He employs, the simpler children of nature, who cannot rise to so just and elevated a conception, see *multitude* where he contemplates ***unity***, and numerous intelligent causes actively engaged in producing the effects which he refers to one single mind: Either the true idea of One God has been resolved by the vulgar into that of a plurality; or the numerous deities of the people have been by the philosopher reduced to one, possessed of the combined powers of all; or, which is more probable, rather we may say is the truth, both hypotheses are true: man commencing with the knowledge of one God, gradually became a polytheist; and philosophy, slowly retracing the steps of error, returned to the truth which had been lost.

It is utterly impossible to fix historically the period of

[1] In the author's Fairy Mythology he has in the Introduction advanced and copiously illustrated the hypothesis here given; and throughout that work numerous proofs and illustrations will be found.

[2] The belief in fairies, for example.

the rise of polytheism among any people. Supposing however, for the sake of hypothesis, a race to have been from some unassignable cause in a state of total ignorance of the Deity, their belief in many gods may have thus commenced. They saw around them various changes brought about by human agency, and hence they knew the power of intelligence to produce effects. When they beheld other and greater effects independent of and beyond human power, they felt themselves, from the principle we have already stated, invincibly impelled to ascribe their production to some unseen being, similar but superior to man. Thus when the thunder rolled and the lightning flamed along the sky, the terrified mortal regarded them as sent forth by a god who ruled the heavens; when the sea rose in mountains and lashed the shore or tossed the bark, the commotion was referred to a god of the sea; the regular courses, the rising and the setting of the sun and moon, appeared to him plainly to indicate the presiding care of peculiar deities; the rivers which flowed continuously, which swelled and sank, must be under the controul of intelligences; and trees at regular seasons put forth and shed their foliage beneath the care of unseen deities. In this manner all the parts of external nature would have become animated; and the thoughts of courage, wisdom, and love, which involuntarily rise in the soul of man, and the ready eloquence which at times flows from his lips, being referable to no known cause, would be attributed to the unseen working of superior beings.

Man knows no form so perfect or so beautiful as his own, and none so well adapted to be the vehicle of mind. He naturally, therefore, fell into the habit of assigning a human form to his gods; but a human form divested of weakness and imperfection, and raised to his highest ideal of beauty, strength, and power; yet still varying according to the character and occupation of the deity on whom it was bestowed. Thus the Grecian votary viewed manly strength and vigour as the leading attributes of the god

who presided over war, and inspired daring thoughts; while in the god of archery and music beauty and strength appeared united, and dignity and majesty of mien and countenance distinguished the father of gods and men and ruler of heaven.

These deities, so like to man in form, were still held to exceed him far in power and knowledge, but to be, like him, under the influence of passion and appetite. They had their favourites and enemies among mankind; were gratified by prayers and offerings; and severely punished slight, neglect, or insult. They dwelt in celestial houses, but similar in form to those of man; and, like man, they stood in daily need of food and repose. Chariots drawn by horses or other animals of celestial breed conveyed them over earth, sea, and air; their clothing and arms were usually of the form of those of mortals, but of superior workmanship and materials. The gods were not, strictly speaking, eternal: they were born, according to most systems of mythology; and some, if not all, assigned a period to their duration.

The belief in gods of this nature being once established amongst a people, the ready wit of man speedily devised numerous adventures for the objects of his worship. Many mythologists seem to go upon a supposition that the minds of men were differently constituted in the early ages of the world from what they are at present; and that consequently the venerable mythi of antiquity are of far deeper import than the legends of later times. To this opinion we cannot accede; and we think that the old Greek who derived the hyacinth from the blood of Aias or Hyacinthus, acted on the very same principle as the Christian, whoever he was, who ascribed the cross on the shoulders of the ass to the circumstance of our Lord's having ridden on one of these animals. Each wished to give some account of an unusual appearance.

1. The first origin which we would assign to mythology is, *Metaphorical language understood literally;* possibly a very fruitful source of legends. Thus cause and effect

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and other relations are in various languages, particularly the Oriental, expressed by terms of kindred. The Hebrews termed sparks, *sons of the burning coal;* one who is to die, a *son of death.* The Arabs call a traveller, a *son of the way;* a warrior, a *son of battle;* springs, *daughters of the earth;* mist, *daughter of the sea;* tears, *daughters of the eye;* and dreams, *daughters of night:* an ass is with them the *father of hanging ears*[1]. Applying this principle to the ancient language of Greece, a stranger arriving there by sea may have been called a *son of the sea.* Gradually the metaphor coming to be understood literally, persons thus spoken of may have been looked upon as children of the sea-god, and legends of the amours of Poseidon been devised accordingly. A *branch of Ares* (ὄζος Ἄρηος) is the Homeric appellation of a warrior, and both in Greek and Latin a lucky fellow is styled a *son of Fortune*[2]. Our English king Richard I. was called Lion-heart (*Cœur de Lion*), on account of his valour and intrepidity; and this title gave occasion to a legend, alluded to by Shakspeare[3], of his combat with a lion, and pulling out his heart. The rich melodious language of poets and orators has been often by the Greeks and others compared to the delicious food of the bees; hence it was fabled that bees settled on the infant lips of Pindar and Plato.

2. Casual resemblance of sound in words, and foreign, obsolete, or ambiguous terms, were another abundant source of legends. In Greek, λάας (*laäs*) is *a stone,* and λαὸς (*laos*) *a people;* hence, then, the legend of Deucalion and Pyrrha restoring the human race by flinging stones behind them. There was a place at Rome called *Argiletum:* now this word, which evidently signifies a place abounding in potter's earth (*argilla*)[4], may be divided into two words (*Argi letum*), signifying *death of Argus;*

[1] This phraseology is still employed in the South of Europe. Sancho Panza is in Don Quixote called the *father of proverbs* (*padre de los refranes*).

[2] Sophocles. Horace, S. ii. 6. 49.

[3] King John, Act ii. scene i.

[4] Varro de L. L.

and hence arose a legend noticed by Virgil[1]. A part of the province of Seistan in Persia is named Neem-rōz, *i.e. half-day;* and the popular tradition is, that it was once covered by a lake, which was drained by the *Jinns* (*i.e.* genii) in *half a day*[2]. But, as the writer from whom we have taken this legend justly observes, Neem-rōz is also *mid-day;* a term which, in several languages, denotes the *south;* and Neem-rōz lies due south of Balkh, the first seat of Persian dominion. To return home, there is a point of land between Hastings and Pevensey, on the coast of Sussex, called Bulverhithe; that is, plainly, Bulver-landing-place, such being the meaning of the old word *hithe.* But as this term has gone out of use, the honest fishermen there will gravely tell you, that when William the Conqueror, after landing in Pevensey bay, was advancing to Hastings, on coming to this place, he took a *bull's hide* and cut it into thongs, which he tied together; resolving to halt and give battle at the spot where the line he made of them should terminate. These instances may suffice to show the generality of this principle.

3. A great number of legends in all countries are indebted for their origin to the extreme desire which men have to assign a cause for the various phænomena of the natural world. The Scandinavian mythology is full of instances, and the subsequent pages will present them in abundance[3]. We cannot however refrain from giving in this place the following instance, as it combines the ancient and modern legendary explanations of the same natural appearance.

It is well known that most of the rivers of the Peloponnesus have their sources in lakes situated in the high valley-plains of Arcadia, which are so completely shut in by mountains, that the streams leave them by subterranean emissories, called by the ancient Arcadians *Zerethra* (ζέρε-

[1] Æneis, viii. 345.

[2] Malcolm's History of Persia, vol. i. p. 41. 8vo edition.

[3] See also Fairy Mythology, p. 2—4.

θρα, *i.e.* βέρεθρα), and by the moderns *Katavóthra*. The plain of the district of Pheneüs had two of these emissories piercing the surrounding mountains, one of which gives origin to the river Ladon. On the rocky faces of two of the hills, which advance into the plain, at a height of about fifty feet, runs a line, below which the colour of the rocks is lighter than it is above. The natural, though probably incorrect inference is, that the waters stood one time at that height. The ancient Arcadians said that Apollo, incensed at Hercules having carried off the tripod from Delphi, and brought it to Pheneüs, inundated the valley, and that Hercules formed the chasms by which the water ran off[1]. Others said that Hades carried off the daughter of Demeter through one of these chasms under Mount Cyllene[2]. The moderns account for the origin of the chasm by the following legend. Two devils once possessed the lake: they dwelt on opposite sides of it, and were continually quarrelling; a furious conflict at length took place between them on the top of Mount Sactá, whose base was washed by the lake. The devil who lived on the west side, adopted the ingenious expedient of pelting his adversary with balls of ox-fat, which sticking to his body and there taking fire, annoyed him beyond measure. To free himself from the annoyance, the worsted fiend plunged into the lake and dashed through the side of the mountain Sactá, thus forming the passage through which the waters flowed off and left the plain dry[3].

4. Many legends have arisen from the necessity of giving some account of the invention of arts and implements, and of assigning a cause for traditionary ceremonies and observances, the memory of whose true origin had been lost. The festival of the Hyacinthia at Sparta, originally celebrated in honor of Demeter, was probably indebted for its name to the flower Hyacinthus; and the legend of the boy beloved by Apollo was a later fiction.

[1] Paus. viii. 14. Plut. de Sera Numinum Vindicta.
[2] Conon. Narrat. [3] Leake's Travels in the Morea, vol. iii. p. 148.

The Fasti of Ovid is full of instances of the application of this principle.

5. The sages of antiquity had a peculiar fondness for enveloping moral and physical truths in the garb of symbol and allegory; and the legends which they thus devised form no inconsiderable portion of the various bodies of mythology.

6. As a sixth source may perhaps be added, the pride of family and the flattery of poets, which would seek to cast lustre on the origin of some noble house, by placing a deity at the head of its pedigree, or to veil the transgression of one of its daughters, by feigning that a god had penetrated the recesses of her chamber, or met her in the wood or at the fountain. Legends of this kind are perhaps to be placed among the latest.

There are few legends in any country, we apprehend, which may not be referred to one or other of these causes.

When, in accordance with the origin which we have assigned to polytheism, we shall in future speak of gods of the sea, the sun, the moon, we would not be understood to mean *personifications* of these objects. In truth, a personification of the sea or sun is not a very intelligible expression. We mean by these gods, deities presiding over and directing them, but totally distinct from them; *regents* of them, in the sense in which the archangel Uriel is by Milton called the regent of the sun. Personification, properly, only accords with qualities and attributes; and we shall in our progress meet with a class of deities, as Hate, Strife, Prayers, which are strictly speaking such.

Theories of the Origin of Mythology.

The theory already given appears to us to be the one which most simply and satisfactorily explains the origin of by far the greater portion of the legends of mythology: but, both in ancient and modern times, theories of a different kind have been advanced, and supported with much ingenuity and learning. The ancient systems we shall

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notice when treating of the progress of Grecian mythology; in this place we will give a slight view of the systems which have been most prevalent in modern times. These may, we think, be divided into three classes: the Historic, the Philosophic, and the Religious.

I. The Historic: according to which all the mythic persons were once real human beings, and the legends are merely the actions of these persons poetically embellished. The chief maintainers of this hypothesis are Bochart in his Canaan and Phaleg, and Bryant in his Analogy of Heathen Mythology, who see in the Grecian mythi the true history of the personages of Sacred Scripture; Rudbeck in his Atlantica, who regards them as being drawn from the history of the North of Europe; Banier, who in his Mythology and Fables explained by History maintains that Grecian mythology is Egyptian and Grecian history in a poetic dress.

II. The Philosophic: which supposes mythology to be merely the poetical envelope of some branch of human science. This concealed wisdom is *Ethics* according to Natalis Comes[1]; *Politics* according to Lord Bacon in his treatise On the Wisdom of the Ancients; *Chemistry* according to Tollius in his Fortuita Critica. Finally, Dupuis[2] and several other writers of eminence look to *Astronomy* for the solution of the enigmatic legends of antiquity.

III. The Religious: which assigns mythology a higher rank; regarding it as the theology of polytheistic religions, and seeking to reduce it to harmony with the original monotheism of mankind. Vossius endeavours to show that the fables of heathenism were only a distortion of the revelations made to man by the true God; and, at the present day, Creutzer and others, assigning a common source to the systems of India, Egypt, Greece, and other countries, and regarding the East as the original birth-

[1] Mythologiæ, sive Explicationis Fabularum, Libri x.
[2] Origine de tous les Cultes.

place of mythology, employ themselves in tracing the imagined channels of communication; and as they esteem every legend, ceremony, usage, vessel, and implement, to have been symbolical, they seek to discover what truth, moral, religious, or philosophical, lies hid beneath its cover. These men are justly denominated *Mystics*. Their whole science is founded on accidental resemblances of names and practices, their ideas are conveyed in a highly coloured figurative style, and a certain vague magnificence appears to envelope their conceptions; all calculated to impose on the ignorant and the unwary.

Of these three classes the last alone is peculiar to modern times: the two former theories were, as we shall presently see, familiar to the ancients. The Grecian mythology has of late years been investigated on sounder principles than had been previously applied to the subject, and mythology may be regarded in some measure as a new science.

All these theories, we must observe, are true to a certain extent. Some mythi are historical, some physical, some moral, some theological; but no one of them will suffice to account for the whole body of the mythology of any people. Some of them, too, apply more to one system than another. The Scandinavian mythology, for example, is of a more physical character than the Grecian: the Indian is more metaphysical than either the Grecian or the Scandinavian.

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Chapter II.

GRECIAN MYTHOLOGY.

Its Origin.

The antiquities of Greece are involved in such total obscurity, that nothing certain can be adduced respecting the origin of the people or their mythology. Reasoning from analogy and existing monuments, some men of learning venture to maintain, that the first inhabitants of that country were under the direction of a sacerdotal caste, resembling those of the East and Egypt; but that various circumstances concurred to prevent their attaining to the same power as in those countries. In the Homeric poems, however, by far the earliest portion of Grecian literature, we find no traces of sacerdotal dominion; and in the subsequent part of our work we shall bring forward some objections against this hypothesis.

It was these priests, they think, who arranged the first simple theology of the people; and the first gods were, it is supposed, those who were afterwards regarded as the principal deities. Of these are the eleven following, who are evidently Grecian and unborrowed, and who have always held a high rank in the popular creed; viz. the gods Zeus, Poseidon, Hades, Hephæstus, Apollo, Ares, Hermes; and the goddesses Hera, Pallas Athena, and Artemis, presiding over physical objects, or mental powers and passions. The rank, nature, and character of these deities will be explained in their proper places.

It is certainly not improbable that these ancient priests, if there were such, may have had their religion arranged systematically, and have represented the various appearances and revolutions of nature under the guise of the loves, the wars, and other actions of these deities, to whom they ascribed a human form and human passions.

But the Grecian mythology, as we find it in the works of the ancients, offers no appearance of a regular concerted system. It is rather a collection of various images and fables, many of which are significant of the same objects.

The ancient inhabitants of Greece were divided into a great variety of little communities, dwelling separately, parted in general by mountains and other natural barriers. As they were naturally endowed with a lively imagination, there gradually grew up in each of these little states a body of tales and legends. These tales of gods and heroes were communicated by wandering minstrels and travellers from one part of the country to another. Phœnician mariners probably introduced numerous stories of the wonders of the East and of the West, which in those remote ages they alone visited, and these stories were detailed with more than the usual allowance of travellers' licence. Poets, a race indigenous in the favoured clime of Hellas, caught up the tales, and narrated them with all the embellishments a lively fancy could bestow; and thus at a period long anterior to that at which her history commences, Greece actually abounded in a rich and luxuriant system of legendary lore. This is proved by the poems of Homer, which, exclusive of the ancient legends which they contain, make frequent allusion to others; some of which are related by other writers, and many are altogether fallen into oblivion.

The Greeks, like most of the ancient nations, were little inclined to regard as mere capricious fiction any of the legends of the different portions of their own race or those of foreign countries. Whatever tales they learned, they interwove into their own system; taking care, however, to avoid contradiction as far as was possible. When they, therefore, found any foreign deities possessing the same attributes as some of their own, they at once inferred them to be the same under different names; but where the legends would not accord, the deities themselves were regarded as being different, even when they were in reality perhaps the same.

"This," says Buttmann[1], "was the case when they found traditions of other kings of the gods whom they could not reconcile with their own Zeus, and of queens who could not be brought to agree with their Hera. But a new difficulty here presented itself; for they could not assume several kings and queens reigning at one time. The ancients appear to me to have gotten over this difficulty by saying, that those gods had indeed reigned, but that they had been overcome by their Zeus, and that the goddesses had indeed cohabited with Zeus, but they had not been his lawful wives. And this, if I mistake not, is the true origin of the tale of the Titans being driven out of heaven, and of the concubines of Zeus, who were reckoned among the Titanesses, the daughters of Heaven, and among the daughters of the Titans, such as Metis, Themis, Leto, Demeter, Dione, who were all, according to different legends, spouses of Zeus."

With these views of this most ingenious writer we fully agree, so far as relates to the consorts of the Olympian king, each of whom we look upon as having been his sole and lawful wife in the creed of some one or other of the tribes of Greece[2]. But we cannot give our complete assent to this mode of accounting for the expulsion of the Titans, which has a strong appearance of being a physical mythus of the victory of order over the wild original powers of nature.

Historic View of Grecian Mythology.

The poets having taken possession of the popular legends, adorned, amplified, added to them, and sought to reduce the whole to a somewhat harmonious system.

[1] Mythologus, vol. i. p. 24. It is an excellent rule given by this critic, that each mythus should be *isolated*, and considered by itself. The single mythi existed, it is probable, long before systems were devised. By addition, curtailment, and similar operations, it was afterwards sought to force them into harmony. Mythology, at least the Grecian, cannot, we repeat here, be reduced to a system.

[2] See below, articles *Hera* and *Dione*.

They however either studiously abstained from departing from the popular faith, or were too much affected themselves by all that environed them, to dream of anything which might shock the opinions of their auditors. Accordingly we may be certain that the mythi contained in Homer and Hesiod accord with the current creed of their day, and are a faithful picture of the mode of thinking prevalent in those distant ages.

As knowledge of the earth, of nature, her laws and powers, advanced, the false views of them contained in the venerable mythi of antiquity became apparent. The educated sometimes sought to reconcile tradition and truth; the vulgar still held fast to the legends hallowed by antiquity and sanctioned by governments, and a prudent silence became the safest course for those who exceeded their contemporaries in knowledge.

The philosophers of Greece early arrived at the knowledge of one only God, the original cause and support of all. Anaxagoras is said to have been the first who openly taught this truth; and he was in consequence charged with atheism, and narrowly escaped the punishment of death. Philosophers took warning, and truth was no longer brought into public view. But such is the nature and connexion of things, so profuse the resemblances which the world presents to view, such is the analogy which runs between the operations of mind and those of matter, that several of the mythi afforded the philosophers an opportunity of holding them forth as the husks in which important moral or physical truths were enveloped; in which, it is in reality possible, they had been studiously enveloped by the ancient priests.

After an intercourse had been opened with Asia and Egypt, mysteries came greatly into vogue in Greece. In these the priests who directed them used, for the credit of the popular religion whose reputation they were solicitous to maintain, to endeavour to show its accordance with the truths established by the philosophers, by representing them as being all involved in the ancient mythi, which

they modified by the aid of fiction and forgery so as to suit their purposes.

About this time, also, the system of *theocrasy* (*θεοκρασία*), or mixing up, as we may call it, of the gods together, began to be employed. It was thus that the wine-god Dionysus was made one with the sun-god Helios, and this last again, as some think, with the archer-god Phœbus Apollo. As we proceed, we shall have frequent occasion to notice this principle.

While in the schools of the philosophers, and the temples devoted to the mysteries, the ancient legends were acquiring a new and recondite sense, another class of men, the artists, had laid hold of them; and the gods of their forefathers were presented under a new guise to the Greeks, who, as they gazed on the picture or the statue, saw the metaphors of the poets turned to sense, and wings, for example, adorning those deities and mythic personages, to whom the poet had in figurative style applied the expression *winged*, to denote extraordinary swiftness. An acquaintance with the symbolical statuary of Egypt and Asia also contributed to enlarge this variety of forms and attributes; and gods of hitherto unknown figure and shape now adorned the temples of Hellas. The artists did not stop here: they composed various allegorical groups of the deities, and these gave occasion to new legends in poetry and popular tradition [1].

Not only did the artists allow themselves such liberties; poets now began to regard the ancient legends as mere *materials*. The belief in their truth having in a great measure vanished, the poets, especially the dramatists, thought themselves at liberty to treat them in whatever manner they deemed best calculated to produce the meditated effect on the feelings of their audience. They added, abstracted, united, separated, at their pleasure; ideas imported from Egypt were mixed up with the old tales of gods and heroes; and the *fable* to be represented

[1] Pausanias, ix. 16.

on the stage often varied so much from that handed down by tradition, that, as is more especially the case with Euripides, the poet appears at times to have found it necessary to inform his audience in a long prologue of what they were about to witness.

Such was the state of the ancient mythology of Greece in her days of greatest intellectual culture. Few of the mythi remained unaltered. Priests, philosophers, poets, artists, combined to vary, change, and modify them. The imagination of these various classes produced new mythi, and the local tales of foreign lands were incorporated into the Grecian mythic cyclus.

When the Ptolemies, those munificent patrons of learning, had assembled around them at Alexandria the scholars and the men of genius of Greece, the science of antiquity was, by the aid of the extensive royal library, assiduously cultivated. The ancient mythology now became a favourite subject of learned investigation. Some, like Lycophron and Callimachus, worked up the mythi into poems; others, like Apollodorus, arranged them in prose narrative. Several occupied themselves in the explication of them. The great majority inclined with Crates to the allegorical system of interpretation, and found in them moral and physical truths; but Aristarchus, and those of sounder judgement, declared themselves adverse to this method of exposition.

At this time the historic system, or that of representing the gods as having been deified mortals, began greatly to prevail. It is probable that this took its rise from the Egyptian priests, who, as we may see in Herodotus, represented their gods as having dwelt and reigned on earth. Hecatæus of Miletus, one of the earliest Grecian historians, laboured to give a rational form to the old legends; and we may observe in the explanation given by Herodotus, after the Egyptian priests, of the legend of the soothsaying pigeon of Dodona, and in other places of that historian, a similar desire. This mode of rationalising was carried to a far greater extent by Ephorus: but

the work which may be regarded as having contributed by far the most to give it vogue, was the Sacred History of Euhemerus, which was so celebrated in antiquity, that we shall here stop to give a brief account of it[1].

Euhemerus said in this work, that having had occasion to make a voyage in the Eastern ocean, in the service of Cassander, after several days' sail he came to three islands, one of which was named Panchæa. The inhabitants of this happy isle were distinguished for their piety, and the isle itself for its fertility and beauty, in the description of which the writer exerted all the powers of his imagination. At a distance of several miles from the chief town, he says, lay a sacred grove, composed of trees of every kind, tall cypresses, laurels, myrtles, palms, and every species of fruit-tree, amidst which ran rivulets of the purest water. A spring within the sacred district poured forth water in such abundance as to form a navigable river, named the Water of the Sun, which meandered along, fructifying the whole region, and shaded over by luxuriant groves, in which during the days of summer dwelt numbers of men, while birds of the richest plumage and most melodious throats built their nests in the branches, and delighted the hearer with their song. Verdant meads, adorned with various flowers, climbing vines, and trees hanging with delicious fruits, everywhere met the view in this paradise. The inhabitants of this island were divided into priests, warriors, and cultivators. All things were in common except the house and garden of each. The duty of the priests was to sing the praises of the gods, and to act as judges and magistrates. A double share of every thing fell to them. The task of the military class was to defend the island against the incursions of pirates to which it was exposed. The garments of all

[1] The chief remains of this work are to be found in the fifth book of Diodorus Siculus, and in the fragment of the sixth book preserved by Eusebius in his Evangelic Preparation. There are fragments remaining of the Latin translation of Ennius; and the work is frequently referred to by Sextus Empiricus and the Fathers of the Church.

were of the finest and whitest wool, and they wore rich ornaments of gold. The priests were distinguished by their raiment of pure white linen, and their bonnets of gold tissue.

The priests derived their lineage from Crete, whence they had been brought by Zeus after he had succeeded his predecessors Uranus and Kronus in the empire of the world. In the midst of the grove already described, and at a distance of sixty stadia from the chief town, stood an ancient and magnificent temple sacred to Triphylian Zeus, erected by the god himself while he was yet among men; and on a golden pillar in the temple the deeds of Uranus, Zeus, Artemis, and Apollo, had been inscribed by Hermes in Panchæic letters, which the voyager says were the same with the sacred characters of the Egyptian priests. Zeus had, according to this monument, been the most potent of monarchs. The chief seat of his dominion had been Crete, where he died and was buried, after having made five progresses through the world, all whose kings feared and obeyed him.

The object of Euhemerus in inventing this Utopia, which by the way many navigators sought after but no one ever found, was evidently to give a blow to the popular religion, and even to make it ridiculous; for though he seems to have treated some of the higher gods, as Zeus for example, with some degree of respect, he was less particular with the inferior ones and with the heroes. Thus of Aphrodite he says, that she was the first who reduced gallantry to an art, and made a trade of it that she might not appear more wanton than other women[1]. Cadmus was cook to a king of Sidon, and he ran away with Harmonia, a female flute-player[2].

The work of Euhemerus was vehemently attacked by all who retained a veneration for the old religion, and the writer himself stigmatised as an atheist: but it exerted a great influence over the subsequent historians, as we

[1] Lactantius, Div. Inst. i. 17. [2] Athenæus, xiv. 177.

may perceive in the case of Diodorus of Sicily. It was translated into Latin by Ennius, of whose work some fragments remain; and the Æneis of Virgil alone will suffice to show the degree in which it affected the old Italian mythology. Finally, the Fathers of the Church employed it to advantage in their conflicts with the supporters of the old religion.

As we have already observed, the allegorical system of interpretation prevailed at the same time with the historical. This mode of exposition was introduced by the sophists; Socrates and Plato occasionally employed it ironically; but its greatest cultivators were the philosophers of the Stoic sect. It was chiefly physical truths that they deduced from the ancient mythi, and they generally regarded the gods in the light of personifications of the powers of nature.

The physical and the historical were the principal or rather the only modes of exposition employed by the ancients.

When the Romans became acquainted with Grecian literature, they identified the gods of Greece with such of their own deities as had a resemblance to them. Thus Hermes became Mercurius, Aphrodite Venus, and the mythi of the former were by the poets, and perhaps in the popular creed, applied to the latter. As in Greece, some believed some disbelieved in the popular deities, and the former sought the solution of the mythi in the schools of philosophy or the temples of the mysteries. The valuable work of Cicero On the Nature of the Gods shows in an agreeable manner the ideas entertained on this subject by the most accomplished Romans of his time.

After the conflict had commenced between heathenism and Christianity, the allegorising principle was applied to the former with still greater assiduity than heretofore. The New Platonists endeavoured to show, that the ancient religion contained all that was required to satisfy the utmost needs of the human soul. The Fathers of the Church laid hold on the weapons thus presented to them

to defend the new and attack the old religion. By the aid of the principles of Euhemerus they robbed the gods of Greece of their divinity; by that of the allegorising principle of the Stoics they extracted truth from the legends of Greek theology, and discovered mystery in the simplest narratives and precepts of the Hebrew Scriptures. Unfortunately in this process many of the mythi and practices of heathenism became incorporated with the pure religion of the Gospel, and Christianity also had soon a mythology of its own to display. On the final overthrow of heathenism its mythology slept along with its history and literature the sleep of the dark ages; but at the revival of learning it was eagerly laid hold on by poets and artists, and it attracted the attention of antiquarians and philosophers. The various theories by which it was sought to reduce it to system, which we have already enumerated, were then revived or devised; and mythology forms at present an important branch of learning and philosophy.

Of late years the mythology of Greece has in the hands of men of genius and learning, especially in Germany, resumed the simple and elegant attire which it wore in the days of Homer and Hesiod, and in which the following pages will attempt to present it to the reader.

Literature of the Grecian Mythology.

A view of the literature of the Grecian mythology, or of the works whence our knowledge of it has been derived, seems a necessary supplement to the preceding sketch of its history.

The far earliest portion of Grecian literature, the most ancient literary compositions in the world (if we except the Pentateuch and some other parts of the Sacred Scriptures), are the two great epic poems which bear the name of Homer[1]. The date assigned to their origin by the

[1] We strongly advise those who take an interest in this very curious subject to study Wolf's celebrated Prolegomena to Homer. That

ablest investigators of antiquity is the middle of the tenth century before the Christian æra; when the poetry of the Ionian colonies, which settled on the coast of Lesser Asia, was in its highest state of culture. The history of these poems remaining to us is slight and unsatisfactory. Among the various traditions from which later writers composed the life of the lawgiver of Sparta, there was one, of his having become acquainted in Ionia with the poems of Homer, and having thence brought them home, and diffused the knowledge of them among his Dorian countrymen, who being the conquerors of the Achæans (whose deeds these poems celebrate), and speaking a different dialect from theirs, had probably been hitherto unacquainted with their literature. We hear nothing further of these poems for three centuries, till the time of Solon the Athenian legislator, who, we are told, made some alteration in the order in which the rhapsodists[1] sang them at the public festivals of Athens. Finally, the uniform tradition of antiquity assures us, that "Peisistratus was the first who committed the poems of Homer to writing, and arranged them in that order in which they are now read." It is hardly however possible that Peisistratus himself, who had so many public cares to occupy his thoughts and time, could have written out the poems with his own hand; and the most probable supposition is, that by his direction the various rhapsodies which compose them were taken down from the mouths of the rhap-

little work has exerted a powerful influence on literature. To it, for example, we are indebted in a great measure for the Roman History of Niebuhr.—The Prolegomena of Payne Knight may also be read with advantage.

[1] It is the opinion of Wolf, that there were a sort of schools of rhapsodists among the early Greeks, where the verses of Homer and the other poets were committed to memory by the pupils, and the *ædic* art, or that of making similar poems, acquired. It was probably reflection on the corresponding institution of the Schools of the Prophets among the Hebrews, which led him to the examination of this subject. As an instance in point we may observe, that the singing of the verses of Ferdoosee (the Persian Homer) forms the occupation of a peculiar class in Persia at the present day.

sodists, and afterwards arranged in their most appropriate order. The poems being now written and forming one whole, the succeeding sophists and others who possessed copies of them, made various emendations and alterations in the text. When books had been collected and libraries formed by the Ptolemies, the Homeric poems were revised by Zenodotus, Aristophanes, and lastly by the celebrated Aristarchus. It was this last-named critic who divided them into books, and formed the text which, again revised in the third or fourth century, is the one in present use.

Two points are to be considered respecting the origin of the Homeric poems; namely, whether they were when composed committed to writing, and whether they are the production of one mind, or have been formed from several short poems made by different persons on the actions of the heroes of the same mythic cycle[1].

With respect to the first point, we are to notice the plain obvious fact, that without an adequate and sufficiently abundant material, such as paper or parchment, it is impossible to commit to writing any composition at all approaching to the Ilias or the Odyssey in length. The Greeks may have had letters in the tenth century before Christ, though there is no mention of them in the Homeric poems; but it is an indubitable fact, that previous to the period of the settlement of the Ionians in Egypt in the seventh century, they had no means of procuring the papyrus, and that parchment was not invented until long afterwards. We accordingly find that the lyric poetry of Greece, which for its preservation required on account of its structure a more secure repository than the memory, did not commence until after this time, and that Grecian

[1] There seems to be no valid reason for questioning, as some have done, the actual existence of such a person as Homer. He was probably the most celebrated *singer* (ἀοιδὸς) of his time, and his name was imposed on the poetry of the age. Critics have observed a marked difference between the Ilias and the Odyssey. The latter is evidently of a later age, and belongs to either a different school or a different region.

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It being therefore quite clear that these poems were not originally *written*, it remains to examine into the probability of their being the production of one mind. Their great length presents at the very outset a difficulty of no common magnitude; for, making every allowance for the power of cultivated memory, it is not easy to conceive how any mind could form and keep steadily in view the plan of these poems (more especially that of the Odyssey), and so proportion all the parts, and make them subservient to each other, and to the whole, as critics affirm to be the case. On the other hand, as we shall presently show, there is little to startle in the supposition of a learned and poetic age, such as was that of Peisistratus, which saw the bloom of ethic and lyric and the commencement of dramatic poetry, collecting the detached rhapsodies on the war of Troy and the return of Odysseus, composed in an age when all the poetry breathed the same tone and displayed the same hue, selecting from them such as would blend and unite into one harmonious whole, and by slight alterations and the insertion of connecting pieces composed in the same style, forming the two poems which have come down to us. The great critic who first discussed this question, thus expresses himself, giving in brief the sum of his opinions.

"But indeed, if the suspicion of some persons is a likely one, that these and the other poems of those times were not committed to writing, but were first made and sung from memory by the poets, then made public by the singing of them by the rhapsodists, whose peculiar occupation was that of learning them by heart; whence before they were, as it were, fixed by writing, many changes must have been made in them, either designedly or from necessity; if for this very reason they had many variations at the time they began to be written, immediately after gradually acquired new ones from the temerity and conjectures of

those who vied in their anxiety to polish them, and to correct them after the best laws of the poetic art, and their own manner of speaking; if, finally, it can be shown by probable reasons and arguments, that the whole of this context and series of two long poems is not due so much to the genius of him to whom we are in the habit of ascribing it, as to the skill of a more polished age, and the united labours of many, and that the very ἀοιδαὶ of which the Ilias and the Odyssey are composed had not all one author; if, I say, we are to think on all these points differently from the common opinion, what then will be meant by restoring to these poems their original lustre and their genuine form[1]?".

The wonderful art which critics discern in the Ilias exists in reality only in their own minds; there is surely no reason why the action of that poem should have continued after the wrath of Achilles had been appeased. It was the opinion of Wolf, that the six last books of that poem are posterior in point of antiquity to those which precede them. The opinion of such a man, who by constant study and meditation of the Homeric poems must have acquired that delicacy of perception which could distinguish the genuine from the counterfeit, is not to be slighted; and any one who reads them carefully, may easily distinguish a slight difference in the colouring, though perhaps no great decline in poetic merit, and may also perceive a greater number of passages bearing the character of interpolation, than occur in the remainder of the poem. It is in fact a point about which there is little difference of opinion among critics, that there are numerous interpolations in these poems, and some of them of no small magnitude. As instances of these interpolations or additions, may be mentioned the conclusion of the twenty-third, and the entire of the last book of the Odyssey, the song of Demodocus, and the hunt on Parnassus in the same poem[2].

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Many critics who will not go the entire way with Wolf in rejecting the six last books of the Ilias, look on the twenty-fourth to be of later date. We therefore see that much might be removed without the poems sustaining any loss of beauty and proportion, and may thence be led to infer that what they contain is a selection from a large mass of materials by critics, whose nice discernment led them to the choice of the pieces of most ancient date and greatest poetical beauty.

Nor is the supposition of the poetry, more especially the popular and unwritten poetry of a particular period, being of one hue, and the separate pieces of it being capable of formation into one whole, incapable of proof. Let any one take the Minstrelsy of the Scottish Border, and try if he can point out the compositions of the different authors, and he will soon find how vain is the attempt. The same will be the case with the Spanish romances, the Scandinavian ballads, and the popular poetry of the modern Greeks and Servians. Laying it then down as a fact, that this species of poetry is always similar to itself in its simplicity and its expressions, we may further observe, that by a junction of the smaller pieces relating to one hero or cycle of heroes, such as is supposed to have taken place with regard to the Homeric poems, it would be not only possible, but easy, to form long and continuous epics possessing all the unity of the Ilias. It would, we apprehend, demand no great ingenuity to form from the Spanish romances relating to the renowned Cid, an epic poem of which he should be the hero. The same might perhaps be done with those on the exploits of the outlaw of merry Sherwood, the well-known Robin Hood. But strange as it may appear, that of which we suppose the possibility has actually been done in the north of Europe. A prose romance or epic in Icelandic, interspersed with pieces of poetry, was published in Sweden in the 17th century. It is called the Volsunga Saga, or History of the Volsungs, and it treats of the adventures of the celebrated northern hero Sigurd, and the other personages of the same mythic

cycle. It had evidently, like so many of the Icelandic Sagas, been formed from poems,—for the Scandinavians, like the Greeks, as soon as they got writing materials set about turning their old poems into prose,—but the poems were supposed to be lost. At length, in the present century, the second volume of the poetic Edda was published, and there appeared in it the greater part of the poems from which the Volsunga Saga had been formed. These poems are all alike in style, and might be easily connected together like the Grecian rhapsodies.

The heroic poetry of the age of Homer was succeeded by the poetry of the Hesiodic age. We here find traces of a more intimate intercourse with Asia, and the first germs of that mysticism which afterwards so much infected the Grecian literature. The Works and Days of Hesiod contain, as we shall see in the sequel, allegorical accounts of the origin of evil. The Theogony, ascribed to him, treats of the origin of the world, and its mortal and immortal inhabitants. At this period flourished the Cyclic poets, whose verses commencing at the origin of all things, were carried down to the return of Odysseus. Then too were composed all the Dionysiacs, Thebaids, Epigoniads, Naupactica, and poetic histories of the heroes Hercules, Theseus, and others, all of which have long since perished, though the materials of them have been transmitted to us both in verse and prose by the logographers and later poets.

To this and the succeeding period belong what are called the Homeric Hymns. Their more proper appellation is Homeridian, a term which we shall employ in future when referring to them, their authors being, as is supposed, the Homerides or rhapsodists, whose chief employment was the singing of the poems of Homer. The date of some of these hymns is as low as the time of the Persian war.

Lyrical and elegiac poetry next succeeded, of which mythology always formed a component part; and at this time the first effort of prose composition was made, in the

formation of continuous narratives from the legends of the poets by Pherecydes, Acusilaüs, Cadmus of Miletus, and those writers who were thence called logographers.

It is needless to trace the literature of Grecian mythology any further, or to show how succeeding writers of every description employed it as materials, extracted from it allegories, or made it into real history.

Chapter III.

MYTHIC VIEWS OF THE WORLD AND ITS ORIGIN.

Mythic Cosmology.

For the due understanding of the mythology of a people, a knowledge of their cosmology[1], or views of the world, its nature, extent, and divisions, is absolutely requisite. Without it we shall be for ever falling into error; and by applying to the productions of the remote and infantile periods of society the just conceptions of the present day in geography and astronomy, give to them a degree of folly and inconsistency with which they cannot justly be charged[2].

The earliest view of Grecian cosmology that we possess, is that contained in the poems of Homer. Next in antiquity is that of the poems of Hesiod, who flourished a good while, some think two centuries, later; for he displays a much more extended knowledge of the earth than Homer appears to have possessed[3]. As navigation and the intercourse with foreign countries increased, just ideas respecting the more distant regions became more common among the Greeks, and districts were continually reclaimed from fable, and brought into the circuit of truth and knowledge. Not to speak of the philosophers and historians, in the poets of each succeeding age we may discern the progressively extending knowledge of the real character of distant lands. Yet still we must not always expect to find in poets all the knowledge of the age they live

[1] From κόσμος *the world*, and λέγω *to relate* or *describe*.

[2] There is an excellent work on the geography of Homer (*Ueber Homerische Geographie und Weltkunde*) by Völcker.

[3] By the name Hesiod we mean the Hesiodic period. In the poems of Hesiod there are evident marks of imitation of Homer. We request our readers to bear this in mind, as we shall in the sequel attempt the explanation of some appearances on this hypothesis.

in; they love to imitate their predecessors, they often are unacquainted with the advance of knowledge, they write for the people, who still retain old prejudices. It is thus that in the poets of the Augustan age we shall find the Homeric ideas of the universe, just as in some modern poets we may meet the Ptolemaic astronomy and judicial astrology, long after both had been exploded.

The Greeks of the days of which Homer sings, or rather perhaps of the poet's own time[1], though well acquainted with navigation, do not appear to have been in the habit of making distant voyages. The Cretans and the Taphians—a people who inhabited some small islands in the Ionian sea—perhaps form an exception. We read in the Odyssey of their piracies committed on Egypt and Sidon, and of their bartering voyages to Temesa[2], (probably the place of that name in Italy,) where they exchanged iron for copper. But the great authorities of the Greeks respecting foreign lands must have been the Phœnicians[3], who in the most distant ages visited Africa, Spain, and possibly the shores of the Atlantic; and after the fashion of travellers and sailors, mingling truth and fiction, narrated the most surprising tales of the marvels of the remote regions to which they had penetrated.

In the geography of Homer's time the earth seems to have been regarded as forming a flat circular disk. The river Oceanus flowed round it. Greece was the centre of it[4]. It extended from east to west from Colchis,

[1] Like Shakspeare, and every poet of a rude period, Homer transfers the ideas and customs of his own age, to the more remote one which is the subject of his poems.

[2] Od. I. 184.

[3] The number of Semitic terms in the Greek language, proves their early intercourse with Greece to have been not merely one of trade. Elysium, for instance, finds a very apposite etymon in the 'language of Canaan.'

[4] Hence Delphi was called *the navel of the earth* (ὄμφαλος τῆς γῆς). Or may not the name Delphi have owed its origin to this notion, and come from δέλφος, *a womb*? The habit of regarding their own country as the centre of the earth prevails at the present day among the Chinese and the Hindoos: it was also a principle in the cosmology of

probably, though Homer intimates no knowledge of that country, to somewhere beyond Sicily; and the Mediterranean and Euxine seas, communicating at either end with the river Oceanus, stretched across it in that direction. Gradually as the Samians, the Phocæans, and other Greeks made voyages to the West, and as intercourse with Asia extended their knowledge of the East, the Greeks began to conceive the earth to be an *oval*, its greater diameter running east and west. From the time of Thales the Milesian, (B. C. 585,) juster ideas of the form of the earth began to prevail among persons of education, while the poets and the people still adhered to the old notions of the days of Homer.

A line drawn from east to west over Greece and the Mediterranean, divided the terrestrial disk of the Greeks into probably two equal portions[1]. The northern one afterwards got the name of Europe[2], a word apparently unknown to Homer; the southern, at first called Asia alone[3], was afterwards divided into Asia and Libya: of which the former, originally perhaps nothing more than the name of a district about the river Caÿster[4], comprised all the country between the Phasis and the Nile, from the Mediterranean to the remote East; the latter, the Africa of the Italians, all between the Nile and the western ocean. Herodotus[5] esteemed Europe to be by much the largest of these divisions: all the countries north of the seas and

the ancient Persians and of the Scandinavians. Anaxamander was the first geographer who made Delphi the central point of the earth; induced to do so perhaps by its name. See Pausanias, x. 16.

[1] According to Voss, who terms these the Light-side and the Dark-side, and thinks that Homer used ζόφος to denote the north, and ἠώς for the south. In this we cannot agree with him. The reader will find the last portion of his theory completely refuted by Völcker in the work just alluded to, who also makes the former part of it very doubtful.

[2] Buttmann's derivation of Europe from the Semitic *Ereb* (ערב) Evening, is not devoid of verisimilitude.

[3] Pherecydes (Schol. Apoll. iv. 1396.) considered the earth as divided into two halves: the north he called Europe, the south Asia.

[4] Il. ii. 461. [5] Herod. iv. 45.

Caucasus belonged to it; its extent to the north and the east had never been ascertained, whereas, according to him, Libya had been circumnavigated. It is doubtful by whom the remoter parts of the northern portion of the earth were supposed to be inhabited. Some think that Homer placed there the Kimmerians; but there appear to be very strong reasons for supposing this people in the Homeric age to have occupied a different region. In the Mediterranean sea the Greeks knew to the west of their own country southern Italy and Sicily[1], though their ideas respecting them were probably vague and uncertain; and the imagination of the poets, or the tales of voyagers, had placed in the more remote parts of it several islands, such as Ogygia the isle of Calypso, Ææa that of Circe, Æolia that of Æolus, Scheria the abode of the Phæacians;—islands in all probability as ideal and as fabulous as the isles of Panchæa, Lilliput, or Brobdingnag, though both ancients and moderns have endeavoured to assign their exact positions. Along the northern coast of Libya lay, it would appear, the countries of the Lotus-eaters, the Cyclopes, the Gigantes, and the Læstrigones[2]. These isles and coasts of the Mediterranean were the scenes of most of the wonders of early Grecian fable. There, and on the shores of the ocean, the passage to which was supposed to be close to the island of Circe, dwelt the Sirens, the Harpies, the Grææ, the Gorgons, and the other beings of fable. The Euxine was at this early period but little known[3]; and when at a later time the Greeks became more familiar with it, many of the wonders of the Mediterranean were transferred thither.

Homer makes no mention of the celebrated Hyperboreans, but Hesiod[4] sang of that happy people. It is

[1] Od. i. 184. xx. 383. xxiv. 211. 307. 366.

[2] The assertions in the text will find their proofs in the two last chapters of this Part.

[3] When treating of the Argonautic expedition, we shall endeavour to account for the circumstance of the Greeks of Homer's time having so slight a knowledge, as they seem to have had, of the Euxine.

[4] Herod. iv. 32.

not easy to ascertain what part of the world was, in the earliest legend, their place of abode. Their name, plainly signifying *beyond the north*, would lead to the supposition of its having been in the early as in the later legend far to the north. In reality the Hyperboreans were a purely imaginary race of beings, the creation of the fancy of the Greeks, who, chilled by the keen blasts of the north-wind, and conceiving the happiness of being exempt from its influence, imagined a race of men dwelling in everlasting bliss and spring, beyond the lofty mountains whose caverns sent forth the piercing Boreas. The West being the great region of wonders, the Hyperboreans seem to have been afterwards transferred thither. Hecatæus, the oldest historian who mentions them, says they inhabited a great island in the sea opposite to Gaul, under the north pole. Pindar[1] places them at the sources of the Ister, where they dwelt in groves of olives, enjoying health, longevity, and abundance of gold, beneath the protection of Apollo, to whom they offered asses in sacrifice, and in whose honour they evermore made the groves resound with their music. The majority of writers[2] however placed this people to the North beyond the Rhipæan mountains[3], between which mountains and the Scythians dwelt the one-eyed Arimaspians[4].

Hesiod sang also[5] of the winged monsters named Grypes (*Griffons*), who kept a jealous guard over stores of

[1] Ol. iii. 24. *et seq.* Pyth. x. 50. *et seq.* Much depends on Pindar's notion of where the springs of the Ister lay. Herodotus places them in the extreme *West*. According to Voss and Niebuhr (Rom. Hist. i. p. 69) the Hyperboreans dwelt in Spain and Italy.

[2] Pliny, iv. 12. Herod. iv. 27, who denies the existence of the Hyperboreans.

[3] Protarchus (Steph. Byz. *voce* ὑπερβορ') says that the Rhipæan mountains were the Alps. The name comes from ῥίπαι, *blasts*.

[4] Pherenicus (Schol. Pind. Ol. iii. 28.) makes the Hyperboreans to spring from the blood of the Titans, and says that they dwelt at the *extremity* of the earth, beneath the *cloudless house* (δόμον αἰθρήεντα) of Boreas. He would appear to call Arimaspus their king. Antimachus and Damastes (Steph. Byz.) say that the Hyperboreans and the Arimaspians were the same people.

[5] Schol. Æsch. Prom. 803.

gold in the mountains. This poet, whose geographical knowledge far exceeded that of Homer, knew of the Ligyes[1], who dwelt beyond the Tyrrhenians, and of the river Eridanus[2] (*Rhine*), which flowed out of the Rhipæan mountains (*Alps*) northwards to the ocean, of which the Rhone and the Padus were afterwards regarded as branches; of the amber which was collected at its mouth, and of the singing swans who haunted its waters and those of the ocean. He also told of the rich land of Umbria, where the flocks and herds brought forth three times in each year, two, three, and four each time, where hens laid thrice a day, the fruits of the earth ripened thrice a year, and the women bore two or three children at a birth. The progress of discovery gradually dissipated many of the illusions of poetry. As Spain and Gaul became known, their fabulous inhabitants were succeeded by Iberians and Kelts, the Rhipæans and their wonders gave place to Alps and Pyrenees, and in the days of Herodotus we find even the trans-oceanic Kimmerians crossing the Bosporus and invading Lesser Asia.

On the south side of the earth dwelt, along the coast of the Mediterranean, Sidonians, Erembians[3], Egyptians, Libyans, and the fabulous tribes above enumerated. The Æthiopians, a name inclusive of all the unknown nations of the East and South, possessed all the oceanic coast of this side. They were divided into two tribes, and the appellation was gradually restricted as the names of the various nations became known. The fabulous lake Triton lay to the north of them, and communicated with the Mediterranean.

Colchis and the neighbouring Caucasus seem to have been unknown to Homer; but they were in very early times held to be the eastern extremity of the earth. Beyond them lay the lake (λίμνη[4]) out of which the sun rose every morning,—possibly a tradition of the Caspian Sea. The conquests of the Persians in Lesser Asia brought the

[1] Strabo, vii. [2] Hyginus, 154. [3] Aramæans? [4] Od. iii. 1.

Greeks acquainted with the existence of the Indians; and this knowledge was greatly increased by the wars and expeditions of Alexander and his successors. Like the Rhipæan mountains, Caucasus gradually advanced eastwards, and its name was given to the Paropamisus or Hindoo Koosh, north of Caubul.

In the geography of Homer, Oceanus is always represented as *a river* or *stream* (ποταμός, ῥόος) which flows round the earth from south to north; for in various passages of the Homeric poems the sun and the other heavenly bodies are described as rising out of and sinking into the ocean. It communicated with the Mediterranean; but whether by a strait, or by the sea in its entire breadth opening into it, is uncertain. The Phasis at Colchis was held to flow out of it into the Euxine. It is doubtful, however, if this idea be so old as the time of Homer, who makes no mention of that river. The Nile was also in after times thought to flow out of the Ocean-stream, which was held to be mediately or immediately the parent of all fountains and rivers, and whose waters, we might probably thence infer, were sweet. In the time of Pindar and Æschylus the Ocean had increased to the dimensions of a sea, and Herodotus derides those who still regarded it as a river. It gradually widened more and more with the advance of knowledge, and became divided as now into several portions with different appellations. It would appear from Homer[1], that some ancient theogony represented Oceanus as the father of the gods, a theory which agrees with that of Thales, of all things being produced from water.

As Oceanus was a river, it must have had a bank on its further side. From the Odyssey[2] we learn, that beyond the Ocean-stream to the west lay a land unvisited by the sun, the seat of perpetual darkness, inhabited by a people called the Kimmerians[3]. Here too was the abode of the

[1] Il. xiv. 201. [2] Od. x. 207. xi. 13.

[3] Voss, after the pseudo-Orpheus, places the Kimmerians on his Dark-side of the terrestrial disk, in the modern France we may suppose. This however does not accord with the language of the poet. Circe

dead, or at least the entrance to the domains of Aïdes and Persephoneia. Theopompus of Chios[1] gave a curious description of the continent which surrounds the great sea, and of its inhabitants; a thousand myriads of whom, he informs us, once crossed the ocean and invaded the land of the Hyperboreans.

At the western extremity of the earth, that is of the south side, the present coast of Africa, was the Elysian Plain, where those who were the relatives or connections of the gods enjoyed an immortality of bliss. Thus Proteus says to Menelaüs[2]:

> But thee the ever-living gods will send
> Unto the Elysian Plain, and distant bounds
> Of earth, where dwelleth fair-haired Rhadamanthus:
> There life is easiest unto men; no snow,
> Or wintry storm, or rain, at any time
> Is there; but Ocean evermore sends up
> Shrill-blowing western breezes to refresh
> The habitants; because thou hast espoused
> Helen, and art the son-in-law of Zeus.

In the time of Hesiod[3] the Elysian Plain was become the Isles of the Blest. Pindar[4] appears to reduce the number of these happy isles to one[5].

(Od. x. 507.) tells Odysseus that he will be carried thither from her island (which was in the Mediterranean) by the blowing of Boreas, i. e. the north or north-east wind, which is impossible if he was to sail northwards. She adds,

ἀλλ' ὁπότ' ἂν δὴ νηῒ δι' Ὠκεανοῖο περήσῃς,

and the usual meaning of περάω is, *to cross, to go from one end or side to the other*. The passage Od. xi. 57-58. we regard as almost decisive of the abode of the dead being beyond the Ocean-stream.

We cannot help suspecting that the Kimmerians (Κιμμέριοι, the same with the *Cimbri*, Strabo, vii. 2.) are the *Germans* (Γερμανοί). A transposition of the middle consonants in the last word will approximate them very much. Should this supposition be correct, it will bring the Germans into Europe at a very remote period. It must however be noticed, that the Welsh, who are undoubted Kelts, call themselves *Kymry*.

[1] Ælian. Var. Hist. l. iii. c. 18. [2] Od. iv. 563.
[3] Works and Days, 169. [4] Ol. ii. 129.
[5] A remarkable instance of the system of transference, which we have already mentioned, is that (Eur. Androm. 1236., Pausanias, iii. 19.) which places Achilles, Aias, and the other heroes, in the island of Leuce, at the mouth of the Ister, in the Euxine, where Achilles was married to Helena, and had by her a *winged* son named Euphorion.

Beneath the earth, according to the Ilias, was Erebus, the realm of Aïdes or Aïdoneus, the abode of the dead. This region, which in the poems of Homer appears dismal, dark, and comfortless, underwent great alteration with the progress of philosophy and geographical knowledge. Elysium was transferred thither, to form an abode for the good; Tartarus was elevated to it, and became the place of punishment for the wicked.

According to the ideas of the Homeric and Hesiodic ages, it would seem that the world was a hollow globe, divided into two equal portions by the flat disk of the earth. The external shell of this globe is called by the poets *brazen*, probably only to express its solidity. The superior hemisphere was named Heaven, the inferior one Tartarus. The length of the diameter of the hollow sphere is given thus by Hesiod. It would take, he says, nine days for an anvil to fall from Heaven to Earth; and an equal space of time would be occupied by its fall from Earth to the bottom of Tartarus. All the interior of the upper hemisphere was illuminated by the luminaries which gave light to gods and men; that of the inferior one was filled with eternal gloom and darkness, and its still air unmoved by any wind.

Were we to follow analogy, and argue from the cosmology of other races of men, we would say that the upper surface of the superior hemisphere was the abode of the Grecian gods; and this opinion might be supported by not a few passages of the Homeric poems. The Hebrews seem, for example, to have regarded the concave heaven as being solid (hence Moses says, that Jehovah would make their heaven brass, and their earth iron), and its upper surface as the abode of Jehovah and his holy angels, the place where he had formed his magazines of hail, rain, snow, and frost[1]. According to the notions of the ancient

[1] The very rational supposition made by many learned and pious divines, that it did not suit the scheme of Providence to give the

Scandinavians the heaven was solid, and its upper surface which they named Asgardr (*God-abode*) was the dwelling of their gods, and the place to which the souls of the dead ascended along the celestial bridge Bifröst, i.e. the Rainbow. The ideas of the ancient Italians and other nations seem to have been similar. Hence we might be led to infer that Olympus, the abode of the Grecian gods, was synonymous with Heaven, and that the Thessalian mountain, as well as those of the same name in Mysia and Cyprus, were called after the original heavenly hill. But on a careful survey of all the passages where the terms Heaven (*Uranus*) and Olympus occur in Homer and Hesiod, we rather incline to think that the Achæans believed the dwellings of their deities to be situated on the summits of the Thessalian Olympus, the highest mountain with which they were acquainted. We do not however make this assertion with any very great degree of confidence: we were ourselves long of the contrary opinion, and still feel that much may be urged in its support[1].

The entrance to the city of the gods, or Olympus, was closed by a gate of clouds kept by the Seasons; but the cloudy portals not unfrequently rolled open of themselves, to permit the greater deities to pass to and fro on their visits to the earth.

Israelites more correct ideas on natural subjects than other nations, relieves Scripture from many difficulties.

[1] Voss, Müller, Völcker, and the most eminent scholars in general, are in favour of the former opinion. See Völcker, p. 4. *et s q*. As instances of the difficulties which the Ilias alone presents on this subject, we will just observe, that when Zeus (viii. 18. *et seq*.) challenges the gods to a trial of strength, and proposes that a golden chain should be let down from heaven, one end of which he would hold while they pulled at the other; he says, that he would draw it up with them and the *earth and sea*, and binding it round the peak of Olympus, leave them all suspended in the air. The poet could hardly in this case have regarded Olympus as being on the *earth*. But again, if we take the Hesiodic computation of the distance from heaven to earth as being correct, it is quite evident that Hephæstus, who, when flung (Il. i. 590.) from the "divine threshold," reached Lemnus in perhaps less than twelve hours, could not have taken his departure from heaven.

It is apparently an unfounded supposition of some critics, that there were doors at the eastern and western extremities of the heaven, through which the sun-god and other deities ascended from and went down into the stream of Ocean. The celestial luminaries seem rather, according to Homer and Hesiod, to have careered through void air, "bringing light to men and gods." When in after times the solid heaven was established as the abode of the gods, the necessity for these doors was perhaps felt; and they were accordingly invented by those who were resolved to leave nothing unexplained.

The stars appear to have been regarded as fixed in the solid heaven. The only ones mentioned by name by Homer and Hesiod are the constellations Orion, the Bear, the Pleiades, and the Hyades; the single stars Boötes or Arcturus, and Sirius; and the planet Venus, which they seem to have viewed as two distinct stars, in its characters of Morning-star (*Eosphorus*) and Evening-star (*Hesperus*). There is no reason to suppose the Greeks to have had any knowledge of the signs of the Zodiac until after their intercourse with Asia and Egypt had commenced.

Tartarus was, as we have already remarked, unvisited by the light of day. It was regarded as the prison of the gods, and not as the place of torment for wicked men. A full though not perfectly intelligible description of it will be found in the Theogony of Hesiod. Tartarus was to the gods what Erebus was to men,—the abode of those who were driven from the supernal world. The Titans when conquered were shut up in it, and in the Ilias[1] Zeus menaces the gods with banishment to its murky regions.

Cosmogony and Theogony.

The origin of the world and the origin of the gods, *i. e.* cosmogony and theogony, are in the Grecian system, as in those of some other nations, closely united. The sages

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[1] Il. viii. 13.

of antiquity seem to have had a strong persuasion that to bring creation and similar acts down to the comprehension of tribes led by the senses, it was necessary to represent natural agents as living and active persons; or they felt a pleasure in exciting admiration, by the narration of the strange and wonderful adventures of beings older and more powerful than mankind.

The lively and creative genius of the Greeks seems particularly to have delighted in this species of fiction. They loved to represent the origin, the union, and the changes of the various parts of nature, under the guise of matrimony and birth (their more cheerful system, unlike those of Asia and Scandinavia, excluding the idea of the death of a god); causes with them becoming parents, effects children, the production of an effect being the birth of a divine child.

No regular system of cosmogony appears in the poems of Homer, though it is by no means improbable that many were in existence at the time they were composed. The oldest which has come down to us is that contained in the poems ascribed to Hesiod, which, though it may not belong to that poet, is undoubtedly of remote antiquity. Apollodorus commences his work with a somewhat different one. Aristophanes in his Birds gives fragments of another; as also does the tragic poet Æschylus: others will be found in the Banquet of Plato, and in the historic work of Diodorus. On so wide a field as that of the origin of things, imagination was free to expatiate; and it need not surprise us to find the same effects, when contemplated from a different point of view, ascribed to different causes, and arranged by each cosmogonist in the order which he deemed the most correct.

As a specimen of these cosmogonic and theogonic systems, we shall give the following sketch of a portion of the Theogony of Hesiod.

Chaos[1], that is *empty space*, was first, then, "broad-

[1] From χάω *to gape*. The chaos of Scandinavian mythology is called Ginnunga Gap, *i. e.* Swallowing Throat.

breasted" Gæa (*Earth*), the gloomy Tartarus, and Eros (*Love*). Chaos produced Erebus (*Darkness*) and Nyx (*Night*); and Nyx bore by Erebus, Hemera (*Day*) and Æther (*the highest, clearest Air*).

Night was the mother of all things pernicious or of obscure origin. Among her children were Death, Sleep, and Dreams, the Keres, the Destinies, the Hesperides who kept the golden apples on the shore of Ocean, Momus, Woe (*Oizys*), Nemesis, Old-age, and Discord. This last bore War, Strife, Contention, Hunger, and a whole host of allegorical personages.

Gæa now produced Uranus (*Heaven*), of equal extent with herself, to envelope her, and the Mountains and Pontus (*the Sea*), that is the inner sea. She then bore by Uranus a mighty progeny: the Titans; six males, Oceanus, Cœus, Creius, Hyperion, Japetus, and the youngest of them Kronus; and six females, Thea, Rhea, Themis, Mnemosyne, Phœbe, and Tethys. She also bore the three Cyclopes, Brontes, Steropes, and Arges, and the Hundred-handed (ἑκατόγχειρες), Cottus, Briareos, and Gyges. These children were all hated by their father, who, as soon as they were born, thrust them out of sight into a cavern of Earth, who, grieved at his unnatural conduct, produced the "species of hoary steel," and forming from it a sickle, roused her children to rebellion against him: fear seized on them all except Kronus, who lying in wait with the sickle with which his mother had armed him, mutilated his unsuspecting sire[1]. The drops which fell on the earth from the wound gave birth to the Erinnys, the Giants, "glittering in arms, holding long spears in their hands," and the Melian nymphs: from what fell into the sea sprang Aphrodite, the goddess of love and beauty[2].

[1] There is something wonderfully grand and awful in the description (Hes. Th. l. 176, *et seq.*) of Heaven coming, bringing on Night, and spreading himself in the rapture of love around Earth.

[2] The resemblance between ἄφρος (*foam*) and Aphrodite, it is plain, gave origin to the legend.

Earth bore to her other son Pontus the "truth-speaking" Nereus, Thaumas (*Wonder*), Phorcys, and "fair-cheeked" Ceto. Nereus had by Doris, a daughter of the Titan Oceanus, the fifty sea-nymphs Amphitrite, Thetis, Galatæa, and their sisters. Thaumas was by Electra (*Brightness*), another daughter of Oceanus, father of the swift Iris (*Rainbow*), and of the "well-haired" Harpies, Aello and Ocypete. Ceto bore to her brother Phorcys the Grææ and the Gorgons.

The progeny of the Titans was numerous. Oceanus had by his sister Tethys all the rivers that flow on the earth, and all the fountains and springs that fructify her. Thea bore to Hyperion, Helius (*Sun*), Selene (*Moon*), and Eos (*Dawn*). Creius had by Eurybia, Astræus, Pallas, and Perses. To Astræus Eos bore the winds Zephyrus, Boreas, and Notus; and to Eosphorus (*Dawn-bearer*, or *Morning-star*), the stars of heaven. Styx, a daughter of Oceanus, was by Pallas the mother of Envy and Victory, Strength and Force. The children of Cœus and Phœbe were Leto and Asteria, the latter of whom bore to Perses Hecate.

Rhea was united to Kronus, and their offspring were Hestia, Demeter, Hera, Aïdes, Poseidon, and Zeus. Kronus having learned from his parents, Heaven and Earth, that he was fated to be deprived by one of his sons of the kingdom which he had taken from his father, devoured his children as fast as they were born. Rhea, when about to be delivered of Zeus, besought her parents to teach her how she might save him. Instructed by Earth, she concealed him in a cavern of Crete, and gave a stone in his stead to Kronus. This stone he afterwards threw up[1], and with it the children whom he had devoured. As Zeus grew in strength, Kronus, to secure his dominion against him,

[1] It was shown in after times in the neighbourhood of Delphi, (Hes. Th. 498. Pausanias.) the legend having been transplanted thither from Crete, its original soil. The whole fable seems to have been unknown to Homer, who always speaks of Zeus as the eldest son of Kronus. It is idle to say that he styles him so, as never having been devoured by his father.

released his brethren the Uranides, whom his father had inclosed within the earth. The Kronides, or children of Kronus, released the Hundred-handed. War broke out between the Uranides and the Kronides; the former fought from Othrys, the latter from Olympus. Ten entire years was the conflict undecided; at length Zeus called the Hundred-handed to his aid, and the Titans were overthrown. They were all, except Oceanus, Helius, Selene, and Eos, deprived of their dominion and offices, and chained in Tartarus under the guard of the Hundred-handed. The Kronides remained in undisturbed possession of the supreme power, and the largest portion of Grecian mythology is occupied by their subsequent adventures.

The Titanomachia, or battle of the Titans and the Gods, is narrated with the highest strains of poetry in the Theogony of Hesiod. Later poets took occasion from it to fable a Gigantomachia, or battle of the Giants and Gods, led to it perhaps by the account of the heaven-storming youths Otus and Ephialtes in the Odyssey.

In this narrative of the hiding and destroying of children, the wars of different dynasties, and the other events, we seem to discern a tradition or conception of the gradual progress of creation, and of the violent commotions of nature in a time anterior to the earth's assuming its present state, and becoming obedient to the laws which now regulate it;—a truth confirmed every day more and more by the discoveries of geology.

Chapter IV.

THE HOMERIC GODS IN GENERAL.

Familiarity is productive of indifference, and the greatest charms of nature and art lose most of their attractions in the eyes of those who are long and intimately acquainted with them. This is particularly the case with the beautiful mythology of Greece: we are in general familiar with its legends from an early age, but view them detached and unconnected, ignorant of their place and importance in the system (though a loose one) to which they belong; they therefore rarely produce their full effect on our minds. But did the Grecian mythology not enter into our literature, and were we to remain unacquainted with it till we should open the volumes of Homer, what a new world would burst on our sight,—how splendid would Olympus and its dwellers arise to view! The present chapter will present the gods in their Olympian abode, and exhibit a sketch of their life and occupations.

It has been already observed, that man loves to bestow his own form upon his gods, as being the noblest that he can conceive. Those of Homer are, therefore, all of the human form, but of far larger dimensions than men; great size being an object of admiration both in men and women in those early and martial ages. Thus when the goddess Athena[1] ascends as driver the chariot of Diomedes,

> Loud groaned the beechen axle with the weight,
> For a great god and valiant chief it bore.

When in the battle of the gods[2] Ares is struck to the earth by Athena, he is described as covering seven plethra of ground, and the helmet of Athena would, we are told[3], cover the footmen of a hundred towns.

[1] Il. v. 837. [2] Il. xxi. 407. [3] Il. v. 744.

The gods can, however, increase or diminish their size, assume the form of particular men, or of any animals, and make themselves visible and invisible at their pleasure. Their bodies are also of a finer nature than those of men. It is not blood, but a blood-like fluid named *Ichor*, which flows in their veins. They are susceptible of injury by mortal weapons: Diomedes[1] wounds both Aphrodite and Ares. They require nourishment as men do; their food is called Ambrosia[2], their drink Nectar. In the palaces of Olympus they feast at the approach of evening, converse there of the affairs of heaven and earth, the nectar is handed round by Hebe (*Youth*), Apollo delights them with the tones of his lyre, and the Muses in responsive strains pour forth their melodious voices in song. When the sun descends, each god retires to repose in his house, built by Hephæstus. They frequently partake of the hospitality of men[3], travel with them, and share in their wars and battles.

With the form, the Homeric gods also partake of the passions of men. They are capricious, jealous, revengeful, will support their favourites through right and wrong, and are implacable towards their enemies, or even those who have slighted them. Their power was held to extend very far; men regarded them as the authors of both good and evil; all human ability and success was ascribed to them. They were believed to have power over the thoughts of men, and could imperceptibly suggest such as they pleased. They required of men to honour them with prayer, and the sacrifice of oxen, sheep, goats, lambs and kids, and oblations of wine and corn, and fragrant herbs.

[1] Il. v.

[2] A passage in the Odyssey (xii. 63.) would seem to say that the ambrosia was brought each day by pigeons to Olympus from the shores of Ocean in the blissful West. From a passage in Athenæus it appears, that by Alcman and Sappho the food of the gods was called Nectar, their drink Ambrosia.

[3] Il. i. 424.

When offended, they usually remitted their wrath if thus appeased.

The Homeric gods have all different ranks and offices; Olympus being in fact regulated on the model of a Grecian city of the heroic ages. Zeus was king of the region of the air and clouds, which had fallen to him by lot on the dethronement of his father Kronus; the sea was the realm of his brother Poseidon; the under-world fell to Aïdes, in the division of their conquests. Earth and Olympus[1] were common property. Zeus, however, as eldest brother[2], exercised a supremacy, and his power was the greatest. The other inhabitants of Olympus were Hera the sister and spouse of Zeus, Apollo the god of music and archery, his sister Artemis the goddess of the chase, and their mother Leto, Aphrodite goddess of love, and her mother Dione, Ares god of war, Pallas Athena goddess of prudence and skill, Themis goddess of justice, Hermeias god of gain, Iris the messenger of the Olympian king and queen, Hephæstus the celestial artist, and Pæeon the physician. Poseidon was frequently there, but Demeter the goddess of agriculture, and Dionysius the god of wine, do not appear among the residents of Olympus. The Nymphs and the River-gods occasionally visited or were summoned to it[3]. Eos, Helius, and Selene, rose every day out of the Ocean-stream, and drove in their chariots along or under the floor of heaven.

All the dwellings of the gods upon Olympus were of brass, the material which was in the greatest abundance. Hephæstus was architect, smith, &c., and he forged all the arms, household furniture, and other articles in use among the Celestials. Their dress, especially that of the goddesses, appears to have been the workmanship of Athena or the Graces. The gold which proceeded from the workshop of Hephæstus was filled with automatic power; his statues were endowed with intelligence; his tripods could move of

[1] Il. xv. 193. [2] See above, p. 42. *note.* [3] Il. xx. 7.

themselves; the golden shoes which he made for the gods enabled them to go through the air, along the waters, or stride from mountain to mountain upon the earth with the speed of winds or even of thought[1]. The brazen shoeing of the celestial horses gave them similar power; and they could whirl the chariots of the gods to and fro between earth and heaven, through the yielding air, or skim the surface of the sea without wetting the axle. These chariots and their appurtenances were formed of various metals. That of Hera, for example, is thus described[2]:

> Then Hebe quickly to the chariot put
> The round wheels, eight-spoked, brazen, on the strong
> Axle of iron. Gold their fellies were,
> And undecaying, but thereon of brass
> The tires[3] well fitting, wondrous to behold.
> Of silver was the rounded nave of each;
> The seat was hung by gold and silver cords,
> And two curved rims encompassed it about.
> Its pole was silver, and upon its end
> She tied the beauteous golden yoke, and bound
> On it the golden traces fair: the steeds
> Swift-footed then beneath the yoke were led
> By Hera, eager for the war and strife.

These chariots, which were drawn by horses of celestial breed[4], were only used on occasions of taking a long journey, as when Hera[5] professes that she is going to the end of the earth to make up the quarrel between Oceanus and Tethys; or on occasions in which the gods wish to appear with state and magnificence. On ordinary occasions the gods moved by the aid of their golden shoes:

[1] Il. v. 770. [2] Il. v. 722. *et seq.*

[3] The old, now provincial, term *streaks* (German *Strichen*), signifying the separate pieces of iron which were nailed round the wheels of vehicles, seems exactly to correspond to the Greek ἐπίσσωτρα. We can hardly suppose the smiths of Homer's days to have understood the mode of shoeing in a hoop.

[4] The earliest instance to be found of any other species of animal drawing the chariots of the gods, is in Sappho's hymn to Aphrodite, where she describes the chariot of that goddess as drawn by sparrows. Sappho flourished in the 45th Olympiad.

[5] Il. xiv. 300.

when at home in their houses, they, like the men of those ages, went barefoot.

In conclusion, it is to be observed of the Homeric gods, that they often conceived a passion for mortals, and the mingled offspring of the two races were numerous in the heroic ages. Most royal or noble houses claimed a descent from Zeus or one of his kindred gods. The probable origin of this notion has been already given.

Chapter V.

URANIDES OR TITANS [1].—KRONUS, JAPETUS, ATLAS, PROMETHEUS, EOS, HELIUS, SELENE, HECATE, OCEANUS.

Κρόνος. *Saturnus.*

Kronus was the youngest child of Uranus and Gæa (*Heaven* and *Earth*). At the desire of his mother he mutilated his father. He then occupied the chief rank among the Titans, or children of Heaven and Earth, devouring his own children by Rhea; till Zeus, who was saved from him by stratagem, grew up, and at the head of the Kronides, or children of Kronus, made war on the Titans or Uranides, the children of Uranus, and terminated a protracted conflict by overcoming and dethroning his father. Kronus was imprisoned with the other Titans in the gloomy region of Tartarus, "beneath the earth and barren sea;" but at a subsequent period, according to later poets, he was released, and set to rule over the Island of the Blest, in the western waves of Ocean [2].

The only adventure recorded of this god is his amour with the nymph Philyra, whom, dreading the jealousy of his wife Rhea, he changed into a mare, and himself into a horse. The produce of their love was the Centaur Cheiron, half-man half-horse. Virgil [3], in describing a horse of perfect strength and beauty, says,

> Such, at the coming of his wife, the swift
> Saturnus' self upon his equine crest
> Poured out a mane, and lofty Pelion filled
> With his shrill neighings as away he fled.

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[1] The Titans here noticed are those who, like Helius and Oceanus, continued in their original offices under the reign of Zeus. Kronus and Japetus are included from their connexion with the others.

[2] Pindar, Ol. ii. In the Loosed Prometheus of Æschylus the chorus consisted of Titans, who, it would appear, came from the Isles of the Blest, in the stream of Ocean.

[3] Geor. iii. 92.

It is scarcely necessary to mention that this legend is the invention of a later age, and long posterior to Homer.

The golden age, so celebrated by poets, was in the reign of Kronus, when, according to Hesiod[1],

> Men lived like gods, with minds secure from care,
> Away from toils and misery: then was not
> Timid old-age, but aye in feet and hands
> Equally strong the banquet they enjoyed,
> From every ill remote. They died as if
> O'ercome with sleep, and all good things were theirs.
> The bounteous earth did of herself bring forth
> Fruit much and plenteous, and in quietness
> Their works midst numerous blessings they pursued.

The principal epithet which we find applied to Kronus is *Crooked-counselled* (ἀγκυλομήτης), indicative of the artfulness of his character.

It is highly probable that the whole history of this deity was originally a philosophical mythus. Kronus evidently signifies *time*[2]: he is the son of Heaven, by the motion of whose luminaries time is measured; he is married to Rhea (ῥέα, *flowing*), and time flows; he devours his own children, and time destroys what it has brought into existence. If his history be a mythus, it is however older than Homer, who calls Rhea the wife of Kronus.

Kronus was in after times confounded with the grim deity (Moloch perhaps) to whom the Tyrians and Carthaginians offered their children in sacrifice. The slight analogy of this practice with the legend of Kronus devouring his children, probably sufficed for the Greeks to infer an identity of their ancient deity with the object of Phœnician worship. It was not improbably the circumstance of both deities being armed with a sickle, which led to the inference of Kronus being the same with the Saturnus of the Latins[3].

[1] Works and Days, v. 112.
[2] Κρόνος and χρόνος *time*, scarcely differ.
[3] See below, article *Saturnus*. Buttmann's essay on this subject is well worth reading.

Ἰαπετός. *Japetus.*

Jápetus, one of the sons of Heaven and Earth, was married to his sister Clymene, or Asia, by whom he had Atlas, Prometheus, Epimetheus, and Menœtius; which last was in the Titan war struck with thunder by Zeus, and hurled down to Tartarus. Japetus is mentioned by Homer[1] as confined in Tartarus along with Kronus. Similarity of name might lead to a supposition of some connection between Japetus and the Japhet of Scripture.

Ἄτλας. *Atlas.*

Atlas is in Homer[2] celebrated for his wisdom, and described as acquainted with the depths of the sea, and holding (or *keeping*) "the lofty columns which keep heaven and earth asunder." It was afterwards[3] fabled that he sustained the heavens on his shoulders, a punishment inflicted on him for the share which he took in the Titan war[4]. Later fabulists say it was for having aided the Giants.

According to the legend followed by Ovid[5], Atlas was a man, and king of the remote West, rich in flocks and herds, and master of the trees which bore the golden apples. An ancient prophecy delivered by Themis had announced to him, that his precious trees would be plundered by a son of Zeus. When therefore Perseus, on his return from slaying the Gorgon, arrived in the realms of Atlas, and seeking hospitality announced himself to be a son of the king of the gods, the western monarch, calling to mind the prophecy, attempted to repel him from his doors. Perseus, inferior in strength, displayed the head of Medusa, and the inhospitable prince was turned into the mountain which still bears his name.

Atlas was father of the beautiful nymph Calypso, who

[1] Il. viii. 479. [2] Od. i. 52. [3] Hesiod. Theog. 517.
[4] Hyginus, 150. [5] Met. iv. 631.

so long detained in her umbrageous isle Ogygia the prudent Odysseus, on his return from Troy. He had also by Pleione, or Æthra, or Hesperis, a daughter of Oceanus, the seven nymphs called from him Atlantides, and also the Hesperides. Their names were Maia, Electra, Taygete, Asterope, Merope, Alcyone, and Celæno. These maidens, it was fabled, formed the constellation called the Pleiades, in the head of the Bull; and as Merope was the only one of them who espoused a mortal, Sisyphus king of Corinth, her star shines more dimly than those of her more fortunate sisters.

The supporters of the historical system endeavour to explain the mythus of Atlas by saying, that he was a prince devoted to astronomy, and in the habit of ascending lofty mountains to make his observations. Hence, they say, he was fabled to support the heavens. It is more probable however that, as the passage of Homer above alluded to seems to intimate, he was originally regarded as the god who had charge of the pillars of heaven to keep them from decay, and that the ambiguity of the Greek word ἔχω[1] gave rise to the fable of his supporting the heavens.

Προμηθεύς. *Prometheus.*

Prométheus, another son of Japetus, may perhaps be regarded in a twofold point of view, as a Titan and as a man. The latter view will be noticed in its proper place[2]; the former represents him as the benefactor, sometimes as the creator of men.

[1] . . . . . ἔχει δέ τε κίονας αὐτὸς
Μακρὰς αἳ γαῖάν τε καὶ οὐρανὸν ἀμφὶς ἔχουσιν.—Od. i. 53.
We conceive that *keeps, has charge of,* is the only meaning of ἔχει which will suit this passage. See the Scholiast on the passage, and Il. v. 749. Mount Atlas could have been at all events only *one* of the pillars of heaven. Many opportunities will occur as we proceed, for showing that several fables arose from a misunderstanding of Homer, or a desire of making definite what he had left undetermined.

[2] See Part ii. chap. 1.

On the occasion of a strife between the gods and men, it is said, an ox was slain by Prometheus at Mecone (so Sicyon was anciently called) for the feast of reconciliation. He rolled the fat and flesh up in the skin and placed it on one side, and the bones covered with some fat on the other, and then desired Zeus to choose. The god was aware of the deception: he removed the fat, and displayed the bones. From that time, says the poet[1],

> The tribes of men on earth unto the gods
> Burn the white bones upon the fragrant altars.

Enraged at the attempted deception, Zeus deprived mankind of fire; but Prometheus stole it from heaven, and conveyed it to earth in the stalk of the *Ferula.* Zeus finally chained Prometheus on a rock in the remote regions of the East, where an eagle evermore preyed on his inconsumable liver, till at length Hercules shot the eagle with his arrows, and delivered the suffering deity.

The noble drama of Æschylus called the Bound Prometheus, one of the grandest pieces of poetry in any language, is founded on this portion of the history of Prometheus. In it Zeus is represented as a gloomy jealous tyrant, and the genius of the poet is exerted to the utmost to represent the dignity and energy of the suffering Titan, whose only guilt was his love to man.

Ἠώς. *Aurora. Dawn.*

Eos was the daughter of Hyperion and Theia (*Overgoing* and *Swift*), or of Pallas son of Creius, whence she is called Pallantias. She was goddess of the dawn, or rather of the day-light. Every morning she ascended the celestial road before Helius, whose coming she announced. According to Homer[2], she drove in a chariot drawn by two horses, Lampus and Phaëthon (*Splendour*

[1] Hes. Theog. 556. This is evidently an attempt to account for a practice the real cause of whose origin had been lost.

[2] Od. xxiii. 245.

and *Brightness*). Euripides[1] places her in a yellow chariot with four horses, or riding or driving a single horse[2]. Æschylus and Theocritus describe her steeds as of a brilliant white colour. All day long she careers in advance of Helius through the sky, and in the evening sinks before him into the waves of Ocean in the West[3].

The lovely goddess of the dawn was more than once smitten with the love of mortal man. She carried off Orion, and kept him in the isle of Ortygia, till he was slain there by the darts of Artemis[4]. Cleitus, the son of Mantius, was for his exceeding beauty snatched away by her, "that he might be among the gods[5]." But her strongest affection was for Tithonus, son of Laomedon, king of Troy. When she had carried him off she besought Zeus to bestow on him immortality. The sovran of Olympus assented, and Tithonus became exempt from death; but the love-sick goddess, having forgotten to have youth joined in the gift, began with time to discern old age creeping over the visage and limbs of her beautiful lover. When she saw his hairs blanching, she abstained from his bed, but still kept him and treated him with due attention in her palace on the eastern margin of the Ocean-stream, "giving him ambrosial food and fair garments." But when he was no longer able to move his limbs, she deemed it the wisest course to shut him up in his chamber, whence his feeble voice was incessantly heard. So sings the Homeride in his Hymn to Aphrodite. Later poets say that the goddess out of compassion turned him into a grasshopper. In Homer the goddess is less fastidious, and she is described as rising from the bed of the "illustrious Tithonus, to bear light to mortals and immortals." Memnon and Æmathion were the children whom Eos bore to Tithonus.

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[1] Troad. 855.
[2] Orestes, 995.
[3] See Voss, Mythologische Briefe: Brief 46. This is denied by Völcker.
[4] Od. v. 121.
[5] Od. xv. 250.

II

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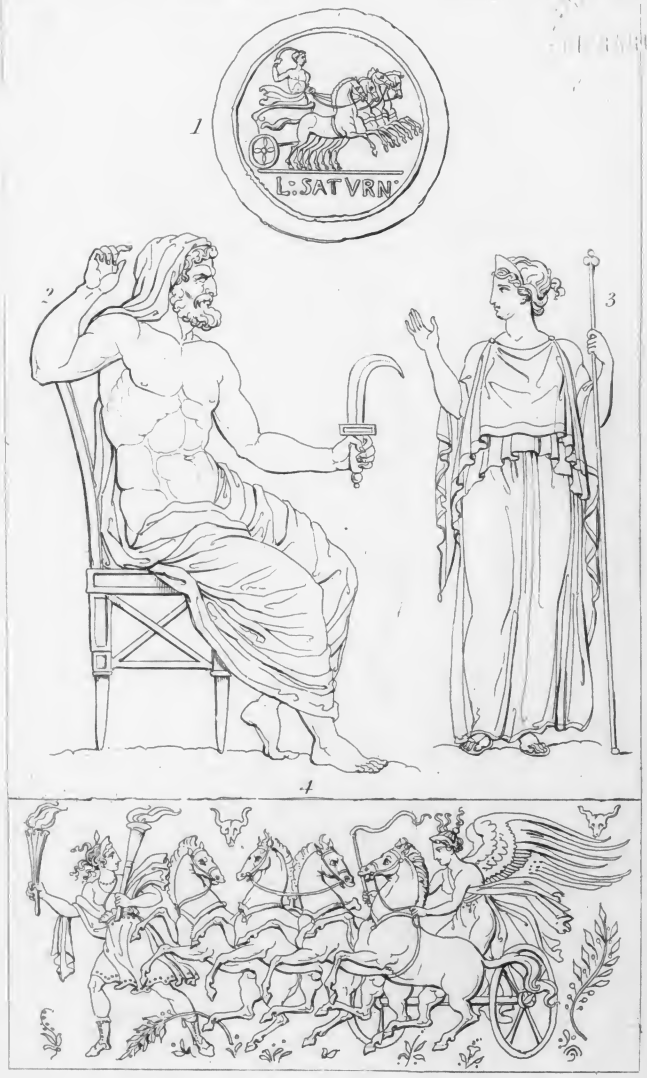

Eos in the works of the artists drives a four-horse car. Night, the moon, and the stars, retire before her. Sometimes she is winged, at other times not.

Eos was styled[1], 1. *Rose-fingered;* 2. *Rose-armed;* 3. *Yellow-robed;* 4. *Gold-seated;* 5. *Morn-producing;* 6. *Well-seated;* 7. *Well-haired;* &c.

Ἥλιος, Ἅλιος. *Sol. Sun.*

Hélius was the brother of Eos. Like her he dwelt on the eastern side of the earth. Homer does not relate how Helius, and consequently Eos, passed from West to East during the night; but according to the poets Stesichorus and Mimnermus, quoted by Athenæus[2], he and his horses were received into a golden basin or cup (δέπας), which carried him during the night along the Ocean-stream round the earth to the place whence he was to set out again in the morning. Thus Stesichorus:

> Helius Hyperionides
> Into the golden cup went down;
> That, having through the Ocean passed,
> He to the depths of sacred gloomy Night might come,
> Unto his mother and his wedded wife,
> And to his children dear.

Mimnermus says:

> Helius is doomed to labour every day;
> And rest there never is for him
> Or for his horses, when rose-fingered Eos
> Leaves Ocean and to heaven ascends.
> For through the wave him beareth his loved bed,
> Hollow and formed of precious gold
> By Hephæstus' hand, and winged; the water's top
> Along it bears the sleeping god,
> From the Hesperides' to the Æthiops' land,
> Where stand his horses and swift car
> Until forth goeth morn-producing Eos:
> Then Helius mounts another car.

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[1] 1 ῥοδοδάκτυλος: 2. ῥοδόπηχυς: 3. κροκόπεπλος: 4. χρυσόθρονος: 5. ἠριγένεια: 6. ἐύθρονος: 7. ἐϋπλόκαμος.

[2] Athen. xi. 6.

The palace of Helius was behind Colchis, on the eastern side of the earth, on the margin of the Ocean. Mimnermus, quoted by Strabo[1], says,

> Æetes' city, where swift Helius' beams
> Within his golden chamber lie,
> By Ocean's marge, whither bold Jason went.

In Ovid[2] we meet with a most splendid description of this palace of Helius, in which he sat enthroned in state, surrounded by the Days, Months, Years, and Seasons, Ages and Hours. The later Greek poets, in whose days luxury was on the increase, provided Helius with a baiting-place in the West, to refresh himself and to feed his wearied steeds with ambrosia before setting out on their voyage to the East. Nonnus[3] describes the dwelling of Helius on the western Ocean, where Phosphorus (*Light-bringer*) takes the reins and whip from the god, washes the horses in the waves of Ocean, and leads them to their glittering crib; while Helius, greeted by the Hours, rests himself in his house, and then attended by these deities drives his chariot round to the eastern Ocean. The park and gardens of Helius are thus richly described by the Latin poet Claudian[4]:

> Thus having said, his gardens all bedewed
> With yellow fires he (*Sol*) enters, and his vale,
> Which a strong-flaming stream surrounds, and pours
> Abundant beams upon the watered grass,
> On which the Sun's steeds pasture. There he binds
> With fragrant wreaths his locks, and the bright manes
> And yellow reins of his wing-footed steeds.

Helius was the father of many children: amongst these were Æetes, and his sister Circe the great enchantress, and Pasiphae the wife of Minos king of Crete. By Clymene he was the father of Phaëthon, whose claims to a celestial origin being disputed by Epaphus the son of Zeus, he journeyed to the palace of his sire, from whom he extracted an unwary oath that he would grant him whatever he asked.

[1] Strab. i. [2] Met. ii. 1. [3] Dionys. xii. i.
[4] In Prim. Cons. Stil. ii. 467.

The ambitious youth instantly demanded permission to guide the solar chariot for one day, to prove himself thereby the undoubted progeny of the Sun-god. Helius, aware of the consequences, remonstrated, but to no purpose. The youth persisted, and the god, bound by his oath, reluctantly committed the reins to his hands, warning him of the dangers of the road, and instructing him how to avoid them. Phaëthon grasps the reins, the flame-breathing steeds spring forward, but soon aware that they are not directed by the well-known hand, they run out of the course; the world is set on fire, and a total conflagration would have ensued, had not Zeus, at the prayer of Earth, launched his thunder, and hurled the terrified youth from his seat. Helius, grieving for the death of his son, refuses again to ascend his car; and the world would have been sunk in darkness, had he not been mollified by the entreaties of the gods and the apologies of Zeus. This story is beautifully told by Ovid, after the Greek poets[1].

Clytia, a daughter of Oceanus, was beloved by Helius; but he transferred his affections to Leucothea, daughter of Orchamus, king of the eastern regions. The god visited her during the night in the form of her mother. The virgin was obliged to comply with his wishes, and Clytia filled with jealous rage discovering the secret to Orchamus, he buried his hapless daughter alive. The god, unable to save her, turned her into the frankincense plant, and the neglected Clytia pining away became a sun-flower[2].

Helius had a passion for cattle. On the island of Thrinakia[3] fed his flocks and herds, under the charge of his daughters, the nymphs Phaëthusa and Lampetia (*Shining* and *Gleaming*). There were seven herds of oxen, and as many flocks of sheep, fifty in each flock and herd: they neither bred nor died. When Odysseus arrived in that island, he warned his companions, as directed by Circe, to abstain

[1] Met. ii. [2] Met. iv. 190, *et seq.* [3] Od. xii. 262, *et seq.*

from touching the cattle of the Sun-god; but pressed by hunger, they during the sleep of their prince slaughtered some of the sacred cattle. Helius complained to Zeus, menacing a descent to Hades if he was refused satisfaction; and Zeus struck with a thunderbolt the ship of Odysseus, and drowned all the sacrilegious crew. The sheep of Helius fed at Tænarus in Laconia[1], and in Herodotus[2] we read an account of his sacred sheep at Apollonia. Helius was frequently invoked as a witness to solemn oaths, as a god whose eye was over all things. The chief seat of his worship was the isle of Rhodes, where the celebrated colossus of brass seventy ells high stood in his honour[3].

Helius is represented by artists driving his four-horse chariot, his head surrounded with rays, a whip in his hand, and preceded by Eosphorus. Sometimes he is standing with a flambeau in his hand, and two of his horses near him.

This god was styled[4], 1. *Mortal-delighting;* 2. *Mortal-illuminating;* 3. *Unwearied;* &c.

Σελήνη. *Luna.* *Moon.*

Seléna, the sister of Helius, drove along the sky in her chariot, drawn by either two or four horses, while Eos and Helius were reposing after the toils of their diurnal course.

Few actions are recorded of this goddess. She bore, it is said[5], to Zeus a daughter, Eërsa (*Dew*), the natural progeny of the moon and sky. Enamoured of the beauty of Endymion, who had obtained from Zeus the boon of perpetual youth united with perpetual sleep, she used to descend on Mount Latmus in Caria, where he lay, to enjoy his charms. Others say it was in Elis[6]. Pan, the god of Arcadian shepherds, falling in love with Selena,

[1] Hom. Hymn to Pythian Apollo, 234. [2] Herod. ix. 93.
[3] Plin. Hist. Nat. xxxiv. 7.
[4] 1. *τερψίμβροτος*: 2. *φαεσίμβροτος*: 3. *ἀκάμας*.
[5] Alcman *apud* Plut. Quæst. Nat. 24.
[6] Apollodorus, i. 7.

turned himself into a snow-white ram, and gained her love[1].

Selena is usually represented with the filling moon upon her forehead, and a torch in her hand. Sometimes she is in a chariot, sometimes on horseback.

Ἑκάτη. *Hecate*[2].

Hécate was, according to Hesiod[3], the daughter of the Titan Perses, by Asteria, the sister of Leto and daughter of Cœus and Phœbe. She was highly honoured by Zeus, who allowed her to exercise extensive power over land and sea, and to share in all the honours enjoyed by the children of Heaven and Earth. She rewards sacrifice and prayer to her with prosperity. She presides over the deliberations of the popular assembly, over war, and the administration of justice. She gives success in wrestling and horse-racing. The fisherman prays to her and Poseidon; the herdsman, to her and Hermes,—for she can increase and diminish at her will. Though an only child (in contrast to Apollo and Artemis who have similar power) she is honoured with all power among the immortals, and is by the appointment of Zeus the rearer of children whom she has brought to see the light of day.

There is a good deal of obscurity attached to this goddess, with whom Homer appears to have been unacquainted. Her name, the feminine of Hecatus, (one of the epithets of Apollo,) would seem to denote an affinity with him. It signifies *Far-shooter* or *Far-worker*, and therefore would apply to the moon-goddess. Many of her attributes just enumerated are the same as those of Artemis, with whom she was afterwards confounded, as both were with Eileithyia and Persephone; and hence the offices and attributes

[1] Virg. Geor. iii. 391.
[2] The following absurd derivation is given by Servius, ad Æn. iv. 510: "Unde et Hecate dicta est, *ἑκατὸν* id est centum potestates habens."
[3] Theog. 411. *et seq.*

so foreign to her original ones ascribed to Hecate, who became the patroness of magic and mistress of the underworld. She was invoked as the triple goddess[1], and believed to wander by night along the earth, seen only by the dogs, whose baying announced her approach. She was regarded as beneficent, and the averter of evil. Her statues at Athens and elsewhere were set up before the houses, in the market-places, and at cross-roads; and at the new moon small offerings of mean food were made to her, that she might prevent the souls of the dead from appearing. By the Orphicans and the later writers Hecate is often confounded with Tyche or Fortune.

It is not improbable that Hecate was originally to one tribe of the ancient inhabitants of Greece nearly what Artemis was to another; and that, either when the tribes mingled more intimately, or the system of *theocrasy* began to prevail, the two goddesses were, after the usual process, made one.

Ὠκεανός. *Oceanus. Ocean.*

Océanus, with his wife Tethys and his daughters the Oceanides, dwelt in a grotto-palace in the western waters of his stream which compasses the earth. He does not often appear in the works of the poets: he is however mentioned several times by Homer. Hera[2] for instance, when seeking to deceive Zeus, tells him she is going to the house of Oceanus, to endeavour to reconcile him and Tethys, who were on ill terms with each other. In the

[1] Voss, in whose Mythological Letters (vol. iii. p. 190.) the fullest account of Hecate will be found, thinks that Hecate and Artemis were each regarded as triple, and yet distinct from each other. He quotes Virgil, Æn. iv. 511,

Tergeminamque Hecaten, tria virginis ora Dianæ,

in proof. The passage of Ovid (Met. vii. 192.) which he also adduces, appears to us insufficient to prove what he advances.

[2] Il. xiv. 301.

Bound Prometheus of Æschylus, Oceanus comes riding on a griffon to comfort the afflicted god.

The deities above considered were such of the Uranides or Titans as remained in power and honour after the dethronement of Kronus[1]. The Kronides[2], or descendants of this god, became possessed of the chief dominion after the overthrow of the Titans; and we shall now proceed to the account of them and of their actions. It is a circumstance which has not been generally observed, that the Homeric inhabitants of Olympus are all the brothers and sisters, wives and children, of Zeus; the progeny of no other of the Kronides having been at that time admitted to dwell there[3]. This affords us an easy mode of classing the Olympians.

[1] The goddesses Circe, Calypso, and others whom we shall meet with as we proceed, may be classed among these deities.

[2] Though Kronides is used only in the singular number, and perhaps exclusively appropriated to Zeus, we venture from the analogy of Uranides to employ it in the plural.

[3] Unless Terror and Fear, the sons of Ares (Il. xv. 119.), form an exception.

Chapter VI.

THE KRONIDES,—ZEUS, POSEIDON, HADES, HESTIA.

The Krónides, or children of Kronus and Rhea, were Zeus, Poseidon, Hades, Hestia, Hera, and Demeter. The four first we shall place here: the two last, as wives of Zeus, will find their more appropriate situation along with their children.

Ζεύς[1]. *Jupiter.*

On the dethronement of his father, the dominion of the aëreal regions fell to Zeus; and as eldest he enjoyed the right of precedence over his brothers Poseidon and Hades. In Homer he is commonly styled the king and the father of gods and men. The thunder is the weapon with which he terrifies or punishes guilty man. All the aëreal phænomena, such as snow, rain, meteors, are ascribed to him. The Zeus of Homer is like an earthly monarch, partial, capricious, and apt to use his supreme power somewhat tyrannically, yet kind and indulgent to his children. He is to man, the guardian of social and civil life, punishing breaches of law and hospitality, and in general the great director of the destinies of mankind. Princes were more especially under his care, and were therefore called *Zeus-sprung* (διογενεῖς), *Zeus-reared* (διοτρεφεῖς), and *Zeus-loved* (διόφιλοι); and hence arose many a tale of the amours of the father of the gods with the daughters of men.

The celestial progeny of Zeus were numerous. Themis bore him Peace, Order, Justice, the Fates, and the

[1] Ζεὺς, *Æolice* Δεὺς, appears equivalent to θεὸς and *deus*: it makes in the oblique cases Ζηνὸς or Ζανὸς, and Διὸς, evidently from Ζῆν or Ζὰν and Δὶς, names of this deity. Ζὰν is probably the participle ζάων contracted. Δὶς differs little from Δεύς.

Seasons; Eurynome, a daughter of Oceanus, produced him the Graces; Mnemosyne, the Muses; Demeter or Styx (according to Apollodorus), Persephone; Dione bore Aphrodite; Leto, Apollo and Artemis; Maia, Hermes; and Selena, Eërsa. Metis (*Prudence*), who had given Kronus a draught which had made him disgorge the stone and the children that he had swallowed, was, when pregnant by Zeus, devoured by her lover, who feared that her offspring might exceed himself in wisdom and power. But the result was, that the brain of the god became the seat of the unborn babe, and on opening his skull Pallas Athena sprang forth completely armed. Asteria, one of the daughters of Cœus, refusing to hearken to his suit, changed her form into that of a quail, cast herself down into the sea, and the isle of Delus received the name of Asteria from her[1].

His sister Hera was the lawful wife and queen of this god. Some writers say that their couch was childless; but Homer calls the lame artist Hephæstus, and Ares the god of war, their sons. The Eileithyiæ are by the same poet styled the daughters of Hera, and consequently of Zeus, for the honour of the queen of heaven was unstained. Hebe and Argo were two other of their daughters[2].

But mortal women bore a more numerous progeny to this amorous monarch of the gods, and every species of transmutation and disguise was employed by him to accomplish his object. He assumed the form of her husband Amphitryon to deceive the modesty of Alcmena, who became the mother of Hercules. Leda was deceived by him in the shape of a beautiful white swan. Under the form of a shower of gold he penetrated the brazen prison in which Danae was inclosed, and became the father of Perseus. Antiope, the mother of Amphion and Zethus, was forced by him in the guise of a satyr. To seduce the Ar-

[1] Apollod. i. 4.

[2] Apollod. i. 3. In Od. xi. 604. Hebe is called the daughter of Zeus and Hera; but the genuineness of that line may be doubted.

cadian nymph Callisto he presumed to take the form of Artemis, the goddess of chastity. A bull was the form in which he carried off Europa, the sister of Cadmus; and a flame of fire disguised the god from Ægina, the mother of Æacus. By Semele he was the father of Dionysus, who became a god. By Io he had a son named Epaphus. Many other heroes could also boast of being the sons of Zeus by different mothers. Of all these mortal loves we shall give a detailed account when we come to speak of the heroes who sprang from them[1].

The love of Zeus was not always a source of happiness to those whom he honoured with it. Io, for example, underwent a dreadful persecution from Hera, as also did Leto. Semele perished in the flames which invested the lord of the thunder and lightning. Danae and her babe were abandoned to the waves of the sea.

As has been already hinted, metaphor, that fruitful mother of fable, was most probably the origin of many of these tales. A bard, to exalt the fame of the chief whose praises he celebrated, called him *Zeus-descended* or *Zeus-sprung*, in the oriental style, which exalts by connecting with the name of the divinity[2]. Soon the metaphor was understood literally, and a legend invented of the amour of Zeus with the mother or one of the ancestresses of the lauded prince.

Legends, many of a pleasing cast, were devised by poets, of Zeus taking the human form, and coming down like an eastern monarch, to view more closely the conduct of mankind over whom he ruled. Such was his visit to Lycaon king of Arcadia, whom he punished for his impiety; that on occasion of which the piety of Hyrieus was rewarded by the birth of Orion; and that related with such

[1] The amours of Zeus, enumerated by himself to Hera (Il. xiv. 312. *et seq.*), were those with the wife of Ixion, who bore him Peirithoüs, with Danae, with the daughter of Phœnix, by whom he had Minos and Rhadamanthus, with Semele, Alcmena, and with the goddesses Demeter and Leto.

[2] In Hebrew, *Cedars of God* are *lofty* cedars.

pleasure by Ovid[1] amidst the luxury of Rome, in which the hospitality of Baucis and Philemon saved them from the fate of their impious neighbours. The companions of Zeus on these expeditions seem to have been his brother Poseidon and his son Hermes[2].

The celebrated Ægis[3], the shield which sent forth thunder, lightning, and darkness, and struck terror into mortal hearts, was formed for Zeus by Hephæstus. It was sometimes borne by Apollo and by Athena.

The most famous temple of this god was at Olympia in Elis, where every fourth year the Olympian games were celebrated in his honour. But his worship was widely diffused through Hellas, all whose inhabitants conspired in the duty of doing homage to the sovran of the gods. Amidst the oak-woods of Dodona was his great oracle, where, even in the Pelasgian period, his priests, the Selli, announced his will and futurity[4].

The eagle was the favourite bird of the Olympian king, and the office of bearing the thunder-bolts was in the post-Homeric times assigned to him. The oak was the tree sacred to the god, who was adored in the oak-woods of Dodona.

Zeus was represented by the artists as the model of dignity and majesty of mien; his countenance grave but mild. He is seated on a throne, and grasping his sceptre and the thunder. The eagle is standing beside the throne.

The principal epithets of this god were[5], 1. *Ægis-holding;* 2. *Cloud-collecting;* 3. *Black-clouding;* 4. *Thunder-loving;* 5. *High-seated;* 6. *Lightening;* 7. *Counselling;* 8. *Mild;* 9. *Wide-seeing* or *Wide-thundering;* &c.

[1] Met. viii. 620. *et seq.*

[2] They remind us of Haroun al Raschid and his companions Jaffer and Mesroor.

[3] This word is derived from *αἴσσω to excite;* but as it greatly resembles the Greek word for *goat* (*αἴξ, αἰγὸς*), the legend of its being covered with the skin of the goat which nursed the god was devised at a subsequent period.

[4] Il. xvi. 233.

[5] 1. *αἰγίοχος*: 2. *νεφεληγερέτης*: 3. *κελαινεφὴς*: 4. *τερπικέραυνος*: 5. *ὑψίζυγος*: 6. *ἀστεροπητὴς*: 7. *μητιέτης*: 8. *μειλίχιος*: 9. *εὐρύοπα.*

Ποσειδάων, Ποσειδῶν[1]. *Neptunus.*

This brother of Zeus was the ruler of the sea. According to Herodotus[2] he was a Libyan deity, who was received into the Grecian system: but it is difficult to believe that any system could have been without a god of the waters, and it is much more probable that the Greeks, on finding that the Libyans worshiped a deity analogous to their own Poseidon, inferred, in their usual manner, that they had in remote times derived a knowledge of him from Libya. Poseidon may, we think, be justly regarded as one of the original gods of Grecian mythology.

The ordinary legend[3] says that Poseidon was devoured by his father; but according to Pausanias[4], the legend of Arcadia was, that Rhea substituted a young colt for him, on which Kronus banqueted. In the division of the dominions of Kronus, the sea fell to his lot. His queen was Amphitrite, one of the daughters of Nereus and Doris, or as some say, of Oceanus and Tethys. She had made a vow of celibacy; but the god won her love under the form of a beautiful dolphin, and she bore him Triton, and a daughter named Rhode, whom Helius espoused[5].

Poseidon was nearly as famous for his amours as his brother Zeus, but his domestic peace was less disturbed in consequence of them. He equalled his brother too in his mutability of form. Having become enamoured of Demeter, he, like his father, turned himself into a horse, and the goddess bore the steed Arion. The legend is obscure: some say that Demeter had taken the form of a mare, when in quest of her lost daughter; Apollodorus[6] says she was in the guise of an Erinnys. Arion was endowed with

[1] Ποτιδὰς is another form of this name. We may thence infer its affinity with the family of words to which πόω, πίνω, ποταμὸς, belong.
[2] Herod. ii. 50. [3] Apollod. i. 1.
[4] Paus. viii. 8. The fountain *Arne*, according to this legend, derived its name from Rhea having given the infant Poseidon to some shepherds, to rear among their lambs (ἄρνοι).
[5] Apollod. i. 4. [6] Apollod. iii. 6.

marvellous fleetness; the Nereïdes, who reared him, often yoked him to his father's car, and he drew it rapidly along the surface of the sea. Poseidon gave him to Copreus, who bestowed him on Hercules, who gave him to Adrastus king of Argos. Tyro, the daughter of Salmoneus, and wife of Cretheus, loved the river Enipeus, and frequented his stream; Poseidon, under the form of the river-god, "mingled in love" with her, and she became the mother of Pelias and Neleus[1]. Iphimedeia bore him Otus and Ephialtes[2], gigantic babes, who in their ninth year attempted to scale heaven. As a ram, he was by Theophane, the daughter of Bisaltus, the sire of the gold-fleeced ram which bore Phryxus to Colchis. Melantho was deceived by him as a dolphin.—His other amours are too numerous to recount.

As we have already observed, it was in all probability the figurative language of the early ages, which gave occasion to this great multiplication of the offspring of Poseidon. The same may also have been the cause of his being regarded as the producer of the horse[3], if it be true that this animal was first brought into Greece by the Phœnicians. A simpler reason, however, will perhaps be found in the analogy which regarded ships as the horses of the waves[4]. The legend says, that in a contest with Athena for the right of naming the city afterwards called Athens, Poseidon struck the ground, and forth sprang the horse: Athena's wand caused the olive to shoot up, and the gods decided in favour of the emblem of peace. The praises of both are beautifully sung by Sophocles in his Œdipus at Colonos. Poseidon contended with Apollo for the pos-

[1] Od. xi. 235. [2] Od. xi. 305.
[3] Poseidon would appear to have been regarded as presiding over horses and horsemanship as early as the days of Homer; see Il. xxiii. 584., if this portion of the poem be genuine. There is every reason for supposing that the Grecian horses were of the Scythian breed; yet the Phœnicians may have imported African horses into Greece, as we know was done after the colony had been settled at Cyrene.
[4] Od. iv. 708. Völcker, Mythologie des Japetischen Geschlechtes, p. 145. *et seq.*

session of the isthmus of Corinth[1], and again with Athena for Trœzene.

Besides his residence on Olympus, Poseidon had a splendid palace beneath the sea at Ægæ[2]. Homer gives a noble description of his passage from it on his way to Troy, his chariot-wheels but touching the watery plain, and the monsters of the deep gamboling around their king. His most celebrated temples were at the Corinthian isthmus, Helice, Trœzene, and the promontories of Sunium and Tænarus.

Poseidon is represented, like Zeus, of a serene and majestic aspect; his form is strong and muscular. He usually bears in his hand the trident, the three-pronged symbol of his power: the dolphin and other marine objects accompany his images.

The epithets of Poseidon are[3], 1. *Earth-keeping;* 2. *Earth-shaking;* 3. *Dark-haired;* 4. *Wide-ruling;* 5. *Loud-sounding;* &c.

Ἀΐς, Ἀΐδης, Ἀϊδωνεύς, Ἅδης, Πλούτων. *Orcus, Pluto.*

Hades, the brother of Zeus and Poseidon, was lord of the subterrane region, the abode of the dead. He is described as being inexorable and deaf to supplication,—for from his realms there is no return,—and an object of aversion and hatred both to gods and men. All the latter were sure to be sooner or later collected into his kingdom. His name appears to denote *invisibility*[4], significatory of the nature of the realm over which he ruled. At a later period he received the appellation of Plutōn[5], as mines within the earth are the producers of the precious metals. This notion, Voss thinks, began to prevail when the Greeks first visited Spain, the country most abundant in gold.

[1] Pausanias, ii. 1.

[2] Il. xiii. 20.

[3] 1. γαιήοχος: 2. ἐννοσίχθων, ἐννοσίγαιος: 3. κυανοχαίτης: 4. εὐρυμέδων, εὐρυκρείων: 5. βαρυσμάραγος, βαρύδουπος.

[4] From *a* and εἴδω, *to see.*

[5] πλοῦτος, *wealth.*

The only adventure of Hades upon record, is the carrying off of Persephone, the daughter of Demeter, a legend which we shall presently relate at length. According to Homer[1], he was wounded by an arrow in his shoulder at the gate of the nether-regions by Hercules, who dragged his dog to the realms of day[2].

The region over which Hades presides is represented in the Ilias[3] as being under the earth: in the Odyssey[4] it, or the entrance to it, is placed in the dark region beyond the stream of Ocean: it is called Erebus[5]; and the poet everywhere describes it as dreary, dark, and cheerless[6]. The dead, without distinction of good or evil, age or rank, wander about there, conversing of their former state on earth: they are unhappy, and they feel their wretched state acutely. Achilles, the son of a goddess, declares to Odysseus that he would rather be a day-labourer to the poorest cultivator on earth, than a king in those regions. They have no strength or power of mind or body. Some few, enemies of the gods, such as Sisyphus, Tityus, Tantalus, are punished for their crimes, but not apart from the

[1] Il. v. 395. ἐν πύλῳ. Many both in ancient and modern times understand by this word *Pylus,* where he aided the Pylians, who were his worshipers. Nothing conclusive can be alleged against this interpretation.

[2] Il. viii. 368.

[3] Il. xx. 61. xxiii. 100.

[4] Od. x. 508. xi. *passim.* xii. 81.

[5] It is a strange notion of Passow (Handwörterbuch, *sub* ἔρεβος) that Erebus is distinct from Hades, lying between it and the surface of the earth, and that it is expressly distinguished from it by Homer, (Il. viii. 368). He adds, that it is not the *abode* of the departed, but only a *passage* to *Hades,* the proper under-world, and refers to Il. ix. 572. and Od. x. 528, xii. 81. in support of his opinion. By examining these passages, the reader will see on what slender foundation his hypothesis rests. Hades, or rather Aïs or Aïdoneus, is in Homer and Hesiod always (for we cannot allow Il. xxiii. 244. to be of authority) the name of a person, never that of a place: to express the place they use ἔρεβος or εἰν and εἰς ἀΐδαο, with δόμοις expressed or understood. By the tragic poets (Æsch. Ag. 664. Soph. Œd. Col. 1698. Eur. Alc. 13.) ἀΐδης and ᾅδης are used for *death.* In the Alexandrine period they seem first to have denoted the under-world: Moschus, i. 14. Apoll. i. 2.

[6] Od. xi. *passim.* xx. 356.

rest of the dead[1]. Nothing can be more gloomy and comfortless than the whole aspect of the realm of Hades as pictured in the Odyssey. It is in fact surprising, that men who had such a dreary prospect before them should not have been more attached to life, and more averse from war and every thing that might abridge its period, than the ancient Greeks were[2].

In process of time, when communication with Egypt and Asia had enlarged the sphere of the ideas of the Greeks, the nether-world underwent a total change. It was now divided into two separate regions: Tartarus, which in the time of Homer was thought to lie far beneath it, and to be the prison of the Titans, becoming one of its regions, and the place of punishment for wicked men; and Elysium, which lay on the shore of the stream of Ocean, the retreat of the children and relatives of the gods, being moved down thither to form the place of reward for good men. A stream encompassed the domains of Hades[3], over which the dead, on paying their passage-money (*ναῦλον*), were ferried by Charon[4]: the three-headed dog Cerberus guarded the entrance; and the three judges, Minos, Æacus, and Rhadamanthus, allotted his place of bliss or of pain to each of the dead who was brought before their tribunal. A river called *Oblivion* (*λήθη*) was added to those of Homer's trans-Oceanic region, of whose waters the dead were

[1] The genuineness of the passage (Od. xi. 568—630.) in which these personages are mentioned was doubted by Aristarchus. Notwithstanding the arguments of Payne Knight (Proleg. § xix.) in defence of it, we incline to the opinion of the Alexandrine critic.

[2] The ancient Hebrews seem also to have had gloomy ideas of the under-world.

[3] This notion, however, would appear to be as old as the Ilias, in which (xxiii. 73.) the *river* is mentioned, which could not be passed till the funeral rites had been performed: when these were completed, the soul crossed the stream and passed through the gates of Aïdes. This very circumstance, however, would lead to a doubt of the genuineness of the passage.

[4] The earliest mention of Charon in Grecian poetry seems to be in the ancient poem of the Minyas, quoted by Pausanias, x. 28.

led to drink previous to their returning to animate other bodies on earth. All these circumstances were, if we are to credit the historian Diodorus, framed in imitation of the customs of Egypt; where judges of the dead sat, in an island to which each body was conveyed, ere it was consigned to the tomb, to have sentence passed on the life and character of the deceased, and sepulture was assigned according to his merits. In this country, also, the doctrine of the Metempsychosis, or animation of successive bodies by the same soul, was taught; and thence it was probably first imported into Greece. In the sixth book of Virgil's Æneis will be found the richest and fullest description of the new-modified under-world, and it will not be an uninteresting employment to compare it with that in the eleventh book of Homer's Odyssey. The poet Claudian[1], too, has with his usual elegance drawn a luxuriant description of the blissful scenes which the under-world would present, to console and reconcile its future mistress.

Before we quit Aïdoneus and his realms, we must call attention to the circumstance of mankind agreeing to place the abode of departed souls either beneath the earth, or in the remote regions of the West. The former notion, it is probable, owes its origin to the simple circumstance of the mortal remains of man being deposited by most nations in the bosom of the earth; and the habits of thinking and speaking which thence arose, led to the notion of the soul also being placed in a region within the earth. The calmness and stillness of evening succeeding the toils of the day, the majesty of the sun sinking as it were to rest amid the glories of the western sky, exert a powerful influence over the human mind, and lead us almost insensibly to picture the West as a region of bliss and tranquillity. The idea of its being the abode of the departed good, where in calm islands they dwelt "from every ill remote," was then an obvious one. Finally, the analogy of the conclusion of the day and the setting of the sun with the close

[1] De Raptu Proserpinæ, ii. 282.

of life, may have led the Greeks to place the dwelling of the dead in general in the dark land on the western shore of Ocean.

Hades, we are told by Homer, possessed a helmet which rendered its wearer invisible: it was forged for him by Hephæstus, the later writers say, in the time of the war against the Titans. Pallas Athena, when aiding Diomedes, wore it to conceal her from Ares[1]. When Perseus went on his expedition against the Gorgons, the helm of invisibility covered his brows. The helmet of Hades will find its parallel in many an eastern and western tale now consigned to the nursery.

By artists, the god of the nether-world was represented similar to his brothers, but he was distinguished from them by his gloomy and rigid mien. He usually bears a two-pronged fork in his hand.

Hades was called[2], 1. *Subterranean Zeus;* 2. *People-collecting;* 3. *Much-receiving;* 4. *Laughterless;* 5. *Horse-renowned;* 6. *Untamed* or *Invincible;* 7. *Strong;* &c.

Ἱστία, Ἑστία. *Vesta.*

An idea of the sanctity of the domestic *hearth*, the point of assembly of the family, and the symbol of the social union, gave the Greeks occasion to fancy it to be under the guardianship of a peculiar deity, whom they named from it, Hestia. This goddess does not appear to have been known to Homer, who, if such had been the case, had abundant opportunities of noticing her. By Hesiod she is said to have been the daughter of Kronus and Rhea.

In the Homeridian hymns Hestia is described as going about the temple of Apollo at Delphi, her locks dripping with liquid oil. She is addressed in conjunction with Hermes, as possessing an eternal seat in the "lofty houses

[1] Hom. Il. v. 845.

[2] 1. Ζεὺς καταχθόνιος: 2. ἀγεσίλαος: 3. πολυδέγμων, πολυδέκτης: 4. ἀγέλαστος: 5. κλυτόπωλος: 6. ἀδάμαστος: 7. ἴφθιμος.

of immortal gods and men who walk on earth." It is added, that mortals held no banquets at which they did not at the beginning and end pour out "honey-sweet wine" to Hestia.

The hymn to Aphrodite relates that Hestia, Artemis, and Athena, were the only goddesses who escaped the power of the queen of love. When wooed by Poseidon and Apollo, Hestia, placing her hand on the head of Zeus, vowed perpetual virginity. Zeus, in place of marriage, gave her to sit in the middle of the house "receiving fat," and to be honoured in all the temples of the gods.

In these passages relating to Hestia, the confusion between the goddess and the object over which she presided is very perceptible.

Chapter VII.

HERA,—ARES, HEPHÆSTUS, HEBE.

Ἥρα. *Juno.*

Hera[1], the daughter of Kronus and Rhea, was reared by Oceanus and Tethys, and attended on by the Seasons. Her brother Zeus fell in love with and secretly married her; according to the Argive legend[2], he assumed the form of a cuckoo, and flew to the shelter of her bosom during a storm which he had raised, and then resuming his shape gained her love. When he attained the sovranty of the world, Hera shared in his honours, and became the queen of the gods. Her character was distinguished by matronly dignity and strict correctness of behaviour. Like wives in general, of whom she is the patroness, she could ill brook the infidelities of her lord; and Io, Leto, Semele, Callisto, and others, paid dear for their intrigues with the Olympian king. Yet in Homer she is represented as dwelling in peace and harmony with Leto, Themis, Dione, and their children.

Hera was held to preside over marriage, and she was the patroness and protectress of married women. She was also herself, or through her daughters the Eileithyiæ, the easer of the pains of women in labour.

In Homer Zeus is represented, though in awe of the tongue and arts of his wife, at times punishing her in rather a severe and rough manner for her acts of opposition to him. Once[3], when she had raised a storm which drove Hercules out of his course at sea, Zeus tied her

[1] The name Hera is by some derived from ἀὴρ *the air*, by others from ἐράω *to love*. It is, however, plainly the Latin *hera*, German *herrinn*, (*a mistress*); this goddess was so called, just as Demeter, Persephone, and Aphrodite were termed δέσποιναι.

[2] Pausanias, ii. 17. & 36.

[3] Il. xv. 18.

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hands together, and hung her with anvils at her feet between heaven and earth; and when her son Hephæstus approached to assist her, he took him by the foot and flung him down to earth[1]. On another occasion he threatens her with a similar punishment. Zeus and Hera are on all occasions described after the model presented by a Hellenic prince and his wife of the heroic ages.

Ares is by Homer said to be the child of Hera by Zeus. A later legend, preserved by the Latin poet Ovid[2], gives a different account of his birth. Hera, it is said, jealous that Zeus should have brought forth Pallas Athena without her aid, journeyed to the dwelling of Oceanus and Tethys, to complain to them of the act of her husband. On the road she stopped to rest at the house of Chloris the goddess of flowers, to whom she made her complaint, expressing her desire to become a mother, yet without injury to her modesty. The patroness of the flowers recollected that it was in her power to gratify the spouse of Zeus, but she feared the anger of the sovran of the gods. Pressed at length by Hera, who saw her power in her countenance, she pointed to a flower which grew in her garden, and Hera on touching it obtained the accomplishment of her wishes. She retired to Thrace, and gave birth to Ares. The Roman poet, in the usual style of connecting Grecian and Roman mythology, adds, that for this cause Mars had given in his city of Rome a place to Flora the goddess of flowers.

Hera, it is related[3], wearied out with the infidelities of Zeus, resolved to abandon his bed and society, and retired to the island of Eubœa. Zeus, anxious for a reconciliation, applied to Cithæron, king of Platæa, for advice. That prudent prince counselled him to get a statue, dress it up in bridal apparel, and place it in a chariot, giving out that it was Platæa, the daughter of Asopus, whom he was going to espouse. The stratagem succeeded: Hera on hearing it was filled with jealousy; she flew to meet

[1] Il. i. 590. [2] Fasti, v. 229. [3] Pausanias, ix. 3.

the chariot, attacked the supposed bride and tore off her finery. She was so gratified on discovering the cheat, that she immediately became reconciled to her husband. A festival celebrated every sixty years by the Bœotians, on the top of Mount Cithæron, commemorated this breach and reconciliation[1].

Hera was the chief cause of the destruction of Troy. Homer[2] does not assign the reason of her enmity, but it was perhaps the infraction of the sanctity of the marriage vow by Paris and Helena. The later poets assign a less honourable cause. At the marriage of Peleus and Thetis, Discord, who was not invited, flung among the guests a golden apple inscribed *"For the fairest."* All the goddesses and nymphs of course laid claim to it; but their pretensions were finally forced to give way to those of Hera, Athena, and Aphrodite. The gods, as it was a matter of such extreme delicacy, declined acting as judges. The affair was referred to the decision of Paris, son of Priam king of Troy, who was at that time keeping herds on Mount Ida. Hermes led the goddesses thither. Each displayed all her charms before the youth; each proffered her most costly gift; Hera, empire; Athena, fame in war; Aphrodite, the fairest of women. Paris was young, and as a herdsman careless of fame or dominion; the offer of the queen of love dazzled his imagination, already perhaps affected by her own charms. The goddess of beauty received the apple, and Paris brought Helena and destruction to Troy.

There are many other actions of Hera on record, most of which will be noticed when we speak of those who were the subjects or occasions of them.

The principal temples of Hera were at Argos and Samos[1]. Sparta and Mycenæ were places dear to her, as was also Arcadia. Hera seems to have been a decidedly Grecian goddess: she everywhere appears the partial favourer of that nation. On her altars bled ewe-lambs and sows. The dittany, the poppy, and the lily, were her favourite flowers. The lily, it is said, was once of a yellow hue; but when the infant Hercules was put to the breast of the sleeping Hera, and the goddess on waking flung the babe from her, a portion of her milk fell on the floor of heaven, and produced the Galaxy or Milky Way; another portion reached the earth, and tinged the lilies white.

The cuckoo was one of her favourite birds, but the gaudy stately peacock eclipsed all others in the estimation of the Olympian queen. She is said to have formed him from the blood of the many-eyed Argus, the keeper of the hapless Io. The poet Moschus thus describes[2] the origin of the peacock on the basket of Europa, into which she was gathering flowers when carried off by Zeus:

> Around beneath the curved basket's rim
> Was Hermes formed, and near to him lay stretched
> Argus, with ever-sleepless eyes supplied;
> Out of whose purple blood was rising up
> A bird, whose wings with many colours glowed:
> Spreading his tail, like a swift-sailing ship,
> The golden basket's edge he covered o'er.

Ovid[3] says that Hera planted the eyes of Argus in the tail of her favourite bird; and Nonnus[4] asserts that Argus himself was turned into this bird.

The peacock was unknown in the days of Homer, when, as we have already observed, the gods had not yet any favourite animals. It is an Indian bird, and was according to Theophrastus, like the dove and raven, introduced into Greece from the East. Peafowl were first brought to Samos, where they were kept at the temple of Hera; and gra-

[1] This legend was evidently invented to account for a ceremony whose true origin had been lost.

[2] We make this assertion, because we cannot by any means satisfy ourselves of the genuineness of the passage, Il. xxiv. 27. *et seq.* If the Judgement of Paris had been known to the poet, he would hardly have contented himself with a mere allusion to it.

[1] The Samians asserted that Hera was born in their isle, by the river Imbrasus, under a willow, which was still shown in the temple of the goddess in the time of Pausanias (vii. 4.).

[2] Idyll. ii. 55. [3] Met. i. 722. [4] Dionys. xii. 72.

dually the legend was spread that Samos was their native place, and that they were the favourite birds of Hera. The comic poet Antiphanes, a contemporary of Socrates, says[1];

> 'Tis said the phœnixes are all born in
> The City of the Sun; at Athens, owls;
> Excellent pigeons Cyprus hath; and Hera
> Of Samos owns, they say, the golden breed
> Of birds, the fair-formed much-admired pea-fowl.

Whole flocks of them were fed in the sacred grove of the goddess. They were gradually but slowly spread through Greece. A man named Demus at Athens was possessed of some, and people used to come from Thessaly and Lacedæmon to see them. They were only shown on new moons, and that for money; a pair of their chicks cost 1000 drachmas, or about £32 sterling. This was about the time of Pericles[2]. The later poets yoked them to the chariot of Hera:

> The sea-gods granted: in her easy car,
> By painted pea-fowl drawn, Saturnia moves
> Through the clear air,—

says Ovid[3].

Those mythologists who adopt the physical hypothesis, make Zeus the upper, Hera the lower region of the air, and regard as physical mythi the various legends told of them by the poets. Thus when Hera on Mount Ida fills Zeus with love, that she may deceive him, the poet says[4]:

> He said; and in his arms Kronion seized
> His spouse. Beneath them bounteous earth sent up
> Fresh-growing grass: there dewy lotus rose,
> Crocus and hyacinth, both thick and soft,
> Which raised them from the ground. On this they lay,
> And o'er them spread a golden cloud and fair,
> And glittering drops of dew fell all around.

And Virgil, who lived at a time when the physical and the historical systems were almost alone prevalent, has ex-

[1] Athen. xiv. [2] Athen. ix. Ælian. *Nat. Animal.* v.
[3] Met. ii. 531. [4] Hom. Il. xiv. 364.

pressed this idea in his Georgics[1] completely in the physical sense of the union of Æther and Air producing vegetation.

Hera was represented by Polycletus at Argos seated on a throne, holding in one hand a pomegranate, the emblem of fecundity; in the other a sceptre, with a cuckoo on its summit. Her air is dignified and matronly, her forehead broad, her eyes large, and her arms finely formed; she is dressed in a tunic and mantle.

By the poets Hera is styled[2], 1. *Ox-eyed;* 2. *White-armed;* 3. *Gold-seated;* 4. *Gold-shod;* &c.

Ἄρης[3]. *Mars.*

The god of war was the son of Zeus and Hera. According to a later legend already noticed[4] he was the offspring of Hera alone. His delight was in tumult and strife; yet his wild fury was always forced to yield to the skill and prudence of Pallas Athena, guided by whom Diomedes wounds and drives him from the battle[5]; and in the conflict of the gods[6], Athena strikes him to the earth with a stone. To give an idea of his huge size and strength, the poet says in the former case that he roared as loud as nine or ten thousand men; and in the latter, that he covered seven plethra of ground.

Terror and Fear (δειμὸς and φόβος), the sons of Ares, and Strife (ἔρις) his sister, accompany him to the field when he seeks the battle[7]. Another of his companions is Enyo[8] (Ἐννὼ), the daughter of Phorcys and Ceto[9], a war-goddess corresponding to the Bellona of the Romans. From her he probably derived his name Enyalieus, which is frequently given to him in the latter books of the Ilias.

[1] Geor. ii. 325.
[2] 1. βοῶπις: 2. λευκώλενος: 3. χρυσόθρονος: 4. χρυσοπέδιλος.
[3] There is no satisfactory derivation of this name.
[4] See above, p. 75. [5] Il. v. 855. [6] Il. xxi. 391.
[7] Il. iv. 440. [8] Il. v. 333. [9] Hes. Theog. 273.

The figurative language, which expresses origin and resemblance by terms of paternity, gave a numerous progeny to Ares. As a person who came by sea was figuratively called a son of Poseidon, so a valiant warrior was termed *a son*, or, as it is sometimes expressed by Homer, *a branch of Ares* (ὄζος Ἄρηος). But the only tale of his amours is that of his intrigue with Aphrodite.

It was an ingenious idea, though plainly drawn from what takes place every day among mortals, to unite the goddess of beauty to Hephæstus the deformed celestial artist, but who may be perhaps regarded as one of the most wealthy of the dwellers of Olympus. It was also natural to conceive an intrigue between the lame god's beautiful wife and the god of war, for a soldier is always acceptable to the fair.

Ares, so sang Demodocus to the Phæacians[1], loved Aphrodite, and often visited her in the absence of her unsightly husband. These visits were not unobserved by Helius—for what can escape the piercing eye of the Sun-god?—and he gave information to the injured artist. Hephæstus dissembled his rage, and going to his workshop forged a net so subtile as to be invisible, so strong as to be infrangible by even the god of war. He disposed it in such a manner as to catch the lovers: then feigning a journey, set out as it were for Lemnos. Ares, who was on the watch, flew to his expecting mistress: the heedless lovers were caught in the net: the Sun-god gave notice; the husband returned; and standing at his door, called all the gods to come and behold the captives. The dwellers of Olympus laughed heartily, and some jokes were passed on the occasion. Poseidon however took no part in the mirth, but drawing Hephæstus aside, pressed him to accommodate the affair. The artist, doubtful of the honour of the soldier, was loath to assent, till Poseidon pledged himself to see him paid. He then yielded, and released his prisoners. Ares hastened away to his favourite

[1] Od. viii. 266. *et seq.*

region of Thrace: Aphrodite fled to hide her shame in her beloved isle of Cyprus.

This tale is an evident interpolation in the part of the Odyssey where it occurs. Its date is uncertain; but the language, the ideas, and the state of society which it supposes, might almost lead us to assign its origin to a period posterior to the collection of the Homeric poems by Peisistratus.

Later poets say that Order (*Harmonia*) was the daughter of Ares and Aphrodite. This has evidently all the appearance of a physical mythus. From Love and Strife, i.e. Attraction and Repulsion, it is clear, arises the order or *harmony* of the universe. Terror and Fear are also said to have been the offspring of Ares and Aphrodite.

To the above mythus has also been appended a legendary origin of the cock (ἀλεκτρυὼν). It is said[1] that Alectryon was a youth whom Ares placed to watch while he was with Aphrodite; and for neglect of his task he was changed by the angry god into the bird of his name.

The Hill of Ares (Ἄρειος πάγος), near Athens, is said to have derived its appellation from the following circumstance. Halirrhothius, the son of Poseidon, had offered violence to Alcippe, the daughter of Ares. Her father killed the offender, and was summoned by Poseidon before a court of justice for the murder. The trial was held on this hill, and Ares was acquitted[2].

The images of Ares are not numerous. He is represented as a warrior, of a severe menacing air, dressed in the heroic style, with a cuirass on, and a round Argive shield on his arm. His arms are sometimes borne by his attendant genii.

The epithets of Ares were all significative of war. He

[1] Lucian. in Alect.

[2] Apollod. iii. 14. This is one of the legends which have been devised to account for a name, the memory of whose true origin was lost. The names of the two children of the gods, we may observe, are significant.

was called[1], 1. *Blood-stained;* 2. *Shield-borer;* 3. *Man-slaying;* 4. *Man-destroying;* &c.

Ἥφαιστος[2]. *Vulcanus, Mulciber.*

Hephæstus, the Olympian artist, is in Homer the son of Zeus and Hera. According to Hesiod[3] he was the son of Hera alone, who unwilling to be outdone by Zeus had given birth to Pallas Athena. He was born lame, and his mother was so displeased at the sight of him that she flung him from Olympus. The Ocean-nymphs Thetis and Eurynome saved and concealed him in a cavern beneath the Ocean, where during nine years he employed himself in manufacturing for them various ornaments and trinkets[4]. We are not informed how his return to Olympus was brought about, but we find him in the Ilias firmly fixed there; and all the houses, furniture, ornaments, and arms of the Olympians were the work of his hands.

It would be an almost endless task to enumerate all the articles formed by Hephæstus; we shall however notice some of the chief of them. One thing is remarkable concerning them, that they were all made of the various metals; no wood, or stone, or any other substance, entering into their composition: they were moreover frequently endowed with automatism.

All the habitations of the gods on Olympus were made by Hephæstus, and were all composed of metal; as also were their chariots and arms. The golden *soles* (πέδιλα) which the gods put on when about to take a journey, and which enabled them to tread earth, sea, and air with such velocity, were also furnished from the workshop of the lame god. The epithet *Brass-footed* (χαλκόποδες)

[1] 1. μιαιφόνος: 2. ῥινοτόρος: 3. ἀνδρειφόντης: 4. βροτολοιγός.

[2] Hephæstus' name appears to be related to the verb ἅπτω *to light*, and in the Ilias (xxi. 73. and 331. *et seq.*) he is represented as the Fire-god, a character which he does not bear in any other part of the poem.

[3] Theog. 927.

[4] Il. xviii. 394. *et seq.*

applied to the celestial steeds, would lead to the supposition that their power of galloping through the air and along the waves was derived from their being shod with brass by Hephæstus. The brass-footed bulls of Æetes king of Colchis were the gift of Hephæstus to Æetes' father Helius; and he made for Alcinoüs, king of the Phæacians, the gold and silver dogs which guarded his house. For himself he formed the golden maidens, who waited on him, and whom he endowed with reason and speech. He gave to Minos the brazen man Talus, who each day compassed his island three times, to guard it from the invasion of strangers. This Talus had but one vein in his body, which ran from his neck to his heels, and was filled with ichor: a brass pin was fastened in this vein. When the Argonauts approached the shores of Crete, Talus pelted them with stones, and would not suffer them to land; but Medeia, it is said, promising to make him immortal, persuaded him to let her pull out the pin, which when she had done, the ichor all ran out, and he died[1]. It is also said that Talus was a gift of Zeus to Europa, and that his mode of destroying people was to make himself burning hot in the fire and then embrace them. Finally, the brazen cup in which the Sun-god and his horses and chariot are carried round the earth every night was made by Hephæstus.

The only instances we meet of Hephæstus working in any other substance than metal is in Hesiod[2], where at the command of Zeus he forms Pandora of earth and water, and where he uses ivory in the formation of the shield which he makes for Hercules. That framed by him for Achilles is all of metal.

In the Ilias[3] the wife of Hephæstus is named Charis; in Hesiod[4], Aglaia, the youngest of the Charites; in the

[1] Apollod. i. 9.

[2] Works and Days, 60. Shield of Hercules, 141.

[3] Il. xviii. 382.

[4] Theog. 945.

interpolated tale in the Odyssey, Aphrodite the goddess of beauty. He is said to have asked Pallas Athena in marriage of Zeus, who gave him permission to win her if he could. Hephæstus was a rough wooer, and attempted to offer violence to the goddess. An Athenian legend refers the birth of Erichthonius, one of the mythic kings of Attica, to this circumstance [1].

The favourite haunt of Hephæstus on earth was the isle of Lemnos. It was here he fell when flung from heaven by Zeus for attempting to aid his mother Hera, when Zeus had suspended her in the air with anvils fastened to her feet. As knowledge of the earth advanced, Ætna, Lipari, and all other places where there was subterranean fire, were regarded as the forges of Hephæstus; and the Cyclopes were associated with him as his assistants. In Homer, when Thetis wants Hephæstian armour for her son, she seeks Olympus, and the armour is fashioned by the artist-god with his own hand. In the Augustan age, Venus prevails on her husband, the master-smith, to furnish her son Æneas with arms; and he goes down from Heaven to Lipari, and directs his men the Cyclopes to execute the order [2]. It is thus that mythology changes with modes of life.

Hephæstus is usually represented as of ripe age, with a serious countenance and muscular form: his hair hangs in curls on his shoulders. He generally appears with hammer and tongs at his anvil, in a short tunic, and his right arm bare, sometimes with a pointed cap on his head. The Cyclopes are occasionally placed with him.

The epithets of Hephæstus were derived either from his lameness or from his skill. He was called [3], 1. *Both-feet-lame;* 2. *Lame-foot* or *Bow-legged;* 3. *Feeble;* 4. *Renowned Artist;* &c.

[1] See below, Legends of Attica. [2] Æneis, viii.
[3] 1. ἀμφιγυήεις: 2. κυλλοποδίων: 3. ἠπεδανὸς: 4. κλυτοτέχνης, κλυτοεργός.

Ἥβη. *Juventas. Youth.*

This goddess, whose office in Homer [1] is to hand round the nectar at the banquets of the gods, is in a doubtful passage [2] said to be the daughter of Zeus and Hera. Hesiod [3] also assigns her this parentage, and all probability is in favour of it. She was given in marriage to Hercules, when he was admitted to join the dwellers of Olympus [4].

Hebe is called *Fair-ankled* [5],—the only epithet except the usual one of *Honoured* (πότνια) bestowed on her.

[1] Il. iv. 2. [2] Od. xi. 604. [3] Theog. 922.
[4] Od. *ut supra.* [5] καλλίσφυρος.

Chapter VIII.

LETO,—PHŒBUS APOLLO, ARTEMIS.

Λητώ[1]. *Latona.*

Leto was a Titaness, and daughter of Cœus and Phœbe. In Homer[2] she appears as one of the wives of Zeus, and there occur no traces of enmity between her and Hera. Posterior poets fable much of the persecution she underwent from that goddess. Her children by Zeus were Phœbus Apollo, and Artemis.

While wandering from place to place with her children, Leto, says a legend most prettily told by Ovid[3], arrived in Lycia. The sun was shining fiercely, and the goddess was parched with thirst. She saw a pool, and knelt down at it to drink. Some clowns, who were there cutting sedge and rushes, refused to allow her to slake her thirst. In vain the goddess entreated, representing that water was common to all, and appealing to their compassion for her babes. The brutes were insensible: they not only mocked at her distress, but jumped into and muddied the water. The goddess, the most gentle of her race, was roused to indignation: she raised her hands to heaven and cried, "May you live for ever in that pool!" Her wish was instantly performed, and the churls were turned into frogs.

Niobe, the daughter of Tantalus and wife of Amphion, proud of her numerous offspring, ventured to set herself before Leto: the offended goddess called upon her children Apollo and Artemis, and soon Niobe was by the arrows

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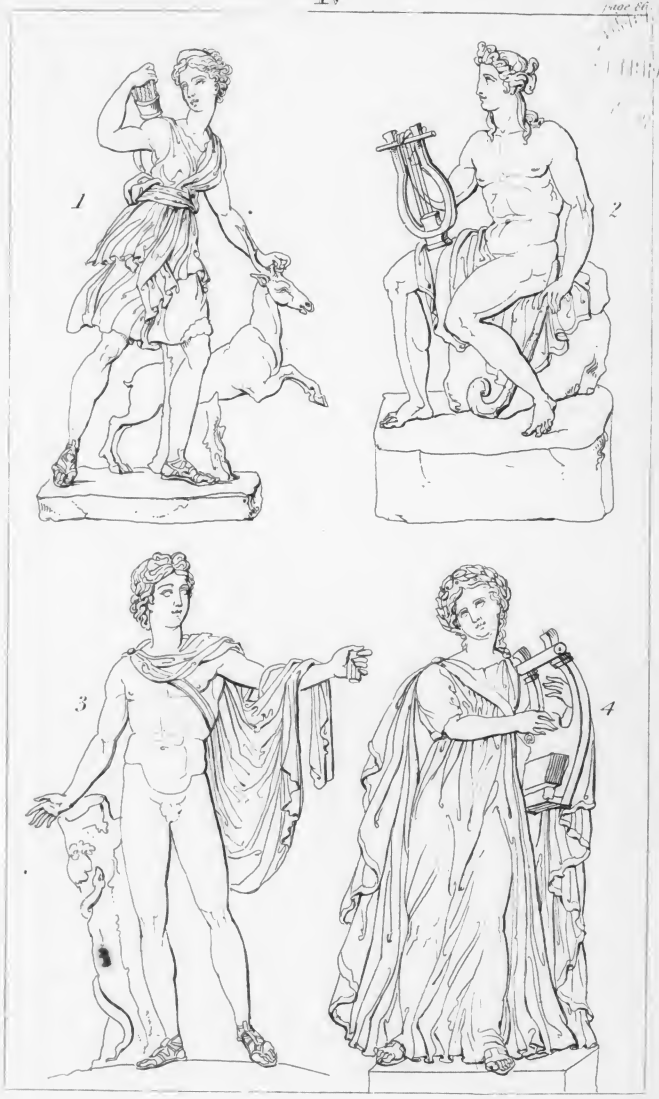
[1] The most probable derivation of the name Leto is that which, taking this goddess to have originally signified Night, makes it one of the same family with λήθη, and the Latin *lateo* and *Latona*.

[2] Il. xxi. 499. [3] Met. vi. 313.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of these deities made a childless mother, and stiffened into stone with grief[1].

Tityus, the son of Earth or of Zeus and Elara, happened to see Leto one time as she was going to Pytho. Inflamed with love he attempted to offer her violence: the goddess called to her children for aid, and he soon lay slain by their arrows. His punishment did not cease with life: vultures preyed on his liver in Erebus[2].

Leto was called[3], 1. *Fair-ankled;* 2. *Dark-robed.*

Φοῖβος Ἀπόλλων. *Apollo.*

Phœbus Apollo was the son of Zeus and Leto. In Homer he is the god of archery, prophecy, and music. His arrows were not merely directed against the enemies of the gods, such as Otus and Ephialtes[4]: all sudden deaths of men were ascribed to his darts; sometimes as a reward, at other times as a punishment. He was by his shafts the sender of pestilence, and he removed it when duly propitiated. At the banquets of the gods on Olympus, Apollo played on his *phorminx* or lyre, while the Muses sang[5].

> Thus they the whole day long till set of sun
> Feasted; nor wanted any one his part
> Of the equal feast, or of the phorminx fair
> Which Phœbus held, or of the Muses' lay,
> Who sang responding with melodious voice.

Eminent bards, as Demodocus[6], were held to have derived their skill from the teaching of Apollo or the Muses. Prophets in like manner were taught by him. At Pytho he himself revealed the future[7].

According to the Homeridian hymn to the Delian Apollo, the birth of the god took place in this manner. Leto, persecuted by Hera, besought all the islands of the Ægæan to afford her a place of rest; but all feared too

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[1] See below, Part ii. ch. 4. [2] Od. xi. 576. *et seq.* Apollod. i. 4.
[3] 1. καλλίσφυρος: 2. κυανόπεπλος. [4] Od. xi. 318.
[5] Il. i. 601. [6] Od. viii. 488. [7] Od. viii. 79.

much the potent queen of heaven to assist her rival. Delos alone consented to become the birth-place of the future god, provided Leto would pledge herself that he would not contemn her humble isle, and would erect there the temple vowed by his mother. Leto assented with an oath, and the friendly isle received her. For nine days and nights the pains of labour continued. All the goddesses, save Hera and Eileithyia, (whom the art of Hera kept in ignorance of this great event,) were assembled in the floating isle. Moved with compassion for the sufferings of Leto, they dispatched Iris to Olympus, who brought Eileithyia secretly to Delos. Leto then grasped a palm-tree in the soft mead, Earth smiled around, Apollo sprang to light, and all the goddesses shouted aloud to celebrate his birth. They washed and swathed the infant deity, and Themis gave him nectar and ambrosia. As soon as he had tasted the divine food, his bands and swaddling-clothes no longer retained him: he sprang up and called to the goddesses to give him a lyre and a bow, adding that he would thenceforth declare to men the will of Zeus. He then, to the amazement of the assembled goddesses, walked firmly on the ground; and Delos, exulting with joy, became covered with golden flowers.

Callimachus relates the birth of Apollo somewhat differently. According to him, Hera, knowing that the son of Leto would be dearer to Zeus than her own son Ares, was resolved if possible to prevent his birth. Determined therefore that no place should receive the travailing goddess, she took her own station in the sky: she placed her son Ares upon the Thracian mountain Hæmus, and her messenger Iris on Mount Mimas, to watch the islands. All the lands, hills, and rivers of Hellas, refused to hearken to the prayers of the goddess. Moved with wrath, the unborn Apollo menaced Thebes for her discourteous refusal, and foretold the future fate of the children of Niobe. The river Peneius alone valued justice and humanity more than the wrath of Hera: he checked his stream to give a shelter to the goddess; but instantly Ares arose, clashed

his arms, that the mountains and all Thessaly trembled at the sound, and was about to fling the peaks of Pangæus on the generous stream, who undauntedly awaited the issue; when Leto passed further on, entreating him not to expose himself to danger on her account. She now turned to the islands, but none would receive her; and the god called out to her that a floating island was to be his birth-place. At length she met Delos, then called Asteria, which floated among the Cyclades. Delos generously invited the wearied goddess to enter her, expressing her willingness to encounter the anger of Hera. This last goddess, when informed by her messenger, remits her anger; Apollo is born; a choir of swans comes from the Mæonian Pactólus, and flies seven times round the isle to celebrate his birth; the Delian nymphs receive and sing the sacred verses of Eileithyia; the sky gives back the joyful cry, and Delos, as before, becomes invested in gold.

In the Homeridian hymn to the Pythian Apollo, the manner of his first getting possession of Pytho is thus related. When Apollo resolved to choose the site of his first temple, he came down from Olympus into Pieria: he sought throughout all Thessaly; thence went to Eubœa, Attica, and Bœotia, but could find no place to his mind. The situation of Tilphussa, near Lake Copaïs, in Bœotia, pleased him; and he was about to lay the foundations of his temple there, when the nymph of the stream, afraid of having her own fame eclipsed by the vicinity of the oracle of Apollo, dissuaded him, by representing how much his oracle would be disturbed by the noise of the horses and mules coming to water at her stream. She recommends to him Crissa beneath Mount Parnassus as a quiet sequestered spot, where no unseemly sounds would disturb the holy silence demanded by an oracle. Arrived at Crissa, the solitude and sublimity of the scene charms the god. He forthwith sets about erecting a temple, which the hands of numerous workmen speedily raise, under the direction of the brothers Trophonius and Agamedes.

Meanwhile Apollo slays with his arrows the monstrous serpent which abode there and destroyed the people and cattle of the vicinity. As she lay expiring, the exulting victor cried, "Now *rot* (πύθεν) there on the man-feeding earth;" and hence the place and oracle received the appellation of Pytho. The fane was now erected, but priests were wanting. The god, as he stood on the lofty area of the temple, cast his eyes over the sea, and beheld far south of Peloponnesus a Cretan ship sailing for Pylos. He plunged into the sea, and in the form of a dolphin sprang on board the ship. The crew sat in terror and amazement: a south-wind carried the vessel rapidly along: in vain they sought to land at Tænarus: she would not obey the helm. When they came to the bay of Crissa a west-wind sprang up, and speedily brought the ship into port; and the god in the form of a blazing star left the vessel, and descended into his temple. Then quick as thought he came as a handsome youth with long locks waving on his shoulders, and accosted the strangers, inquiring who they were and whence they came. To their question in return, of what that place was to which they were come, he replies by informing them who he is, and what his purpose was in bringing them thither. He invites them to land, and says, that as he had met them in the form of a dolphin (δελφὶν) they should worship him as Apollo Delphinius, whence the place should also derive its name. They now disembark: the god playing on his lyre precedes them, and leads them to his temple, where they become his priests and ministers [1].

A god so handsome and accomplished as Phœbus Apollo, could not well be supposed to be without his love-adventures; yet it is observable that he was not remarkably happy in his love, either meeting with a repulse, or having his amour attended with a fatal termination.

[1] These explanations of the origin of the names Pytho and Delphi are clear instances of the principle stated in p. 6, of names giving occasion to legends.

"The first love of Phœbus," says Ovid, "was Daphne, the daughter of the river Peneius." Apollo, proud of his victory over the Python, beholding the little Eros (*Love*) bending his bow, mocked at the efforts of the puny archer. Eros incensed flew, and taking his stand on Parnassus shot his golden arrow of love into the heart of the son of Leto, and discharged his leaden one of aversion into the bosom of the nymph of Peneius. Daphne loved the chase, and it alone, indifferent to all other love. Phœbus beheld her, and burned with passion. She flies, he pursues; in vain he exhausts his eloquence, magnifying his rank, his power, his possessions; the nymph but urges her speed the more. Fear gave wings to the nymph, love to the god. Exhausted and nearly overtaken, Daphne on the banks of her father's stream stretched forth her hands, calling on Peneius for protection and change of form. The river-god heard; bark and leaves covered his daughter, and Daphne became a *bay-tree* (δάφνη, *laurus*). The god embraced its trunk, and declared that it should be ever afterwards his favourite tree [1].

The mention of the winged archer Eros or Cupido proves the late age of this legend. It is one of the many tales devised to give marvel to the origin of natural productions, and its object is to account for the bay-tree being sacred to Apollo.

Apollo thought himself happy in the love and fidelity of Coronis, a maiden of Larissa. His ignorance was his bliss, for the nymph was faithless. The raven, the favourite bird of the god, and then white as his swans, saw the maiden in the arms of a Hæmonian youth, and bore the tidings to his master, who immediately discharged one of his inevitable arrows into the bosom of his mistress. Dying, she deplores the fate, not of herself, but of her unborn babe. The god repents when too late; he tries in vain his healing art, and, dropping celestial tears, places her on the funereal pyre: extracting the babe, he gave him to be reared by Cheiron,

[1] Ovid, Met. i. 452. *et seq.*

the centaur. To punish the raven, he changed his hue from white to black[1].

Marpessa, the daughter of Evenus, was beloved by Apollo, whose suit was favoured by her father. Idas, another lover, having obtained a winged chariot from Poseidon, carried off the apparently not reluctant maid. Her father pursued the fugitives, but coming to the river Lycormas, and finding his progress stopped by it, he slew his horses and cast himself into the stream, which from him derived its name Evenus. Meantime Apollo met and took the fair prize from Idas. The matter being referred to Zeus, he allowed the maiden to choose for herself; and fearing that when she grew old Apollo would desert her, she wisely chose to match with her equal, and gave her hand to Idas[2].

Cassandra, daughter of Priam king of Troy, also attracted the love of this god: the price she set on her favours was the gift of prophecy. The gift was freely given, but the royal maid refused the promised return, and the indignant deity, unable to recall what he had bestowed, made it useless by depriving her predictions of credit[3].

Cyrene, a daughter of the river Peneius, was another of the loves of Phœbus, and bore him Aristæus, whose adventures are so beautifully narrated by Virgil in the last book of his Georgics. It was fabled by some that Apollo carried this nymph to Libya, where she gave name to the town of the same appellation[4].

The only celestial amour recorded of Apollo is that with the muse Calliope, of which the fruit was Orpheus. No parents more suitable could be assigned to the poet, whose strains could move the woods and rocks, than the god of poetry and the muse *Fair-voice*.

[1] Ovid, Met. ii. 596. Hesiod, Frag. xxix., says that the tidings brought by the raven were of the marriage of Coronis with Ischus the son of Eilatus. [2] Apollod. i. 1. 7. [3] Apollod. iii. 12.
[4] Pindar, Pyth. ix. See below, Part ii. chap. 4.

Cyparissus and Hyacinthus were two beautiful youths, favourites of Apollo; but that favour availed not to avert misfortune. The former, having by accident killed a favourite stag, pined away with grief, and was changed into the tree which bears his name[1]. The latter, a youth of Sparta, was playing one day at discus-throwing with the god. Apollo made a great cast, and Hyacinthus running too eagerly to take up the discus, it rebounded and struck him in the face. The god unable to save his life, changed him into the flower which was named from him, and on whose petals Grecian fancy saw the notes of grief, *αἰ, αἰ*, traced[2]. Other versions of the legend say that Zephyrus (*West-wind*), enraged at Hyacinthus' having preferred Apollo to him, blew the discus, when flung by Apollo, against the head of the youth, and so killed him. A festival called the Hyacinthia was celebrated for three days in each year at Sparta, in honour of the god and his unhappy favourite.

The babe saved from the pyre of Coronis was Asclepius, who became so famous for his healing powers. Extending them so far as to restore the dead to life, he drew on himself the enmity of Hades, on whose complaint Zeus with his thunder deprived him of life. Apollo incensed slew the Cyclopes who had forged the thunderbolts, and was for this deed exiled from heaven. Coming down to earth he took service as a herdsman with Admetus king of Pheræ in Thessaly, and pastured his flocks on the banks of the Amphrysus. Won by the kind treatment of his master, when Pelias the father of Alcestis required of Admetus, then a suitor to his daughter, a chariot drawn by a lion and a wild boar, the herdsman-god yoked these animals to his car and thus enabled him to obtain the maid. He further prevailed upon the Fates to grant, that when the period set to the life of Admetus should arrive, it might be prolonged by one of his family dying in his stead[3]. The fidelity and devotion of Alcestis, who surren-

[1] Ovid, Met. x. 106. *et seq.*
[2] *Ib.* x. 162. *et seq.* Apoll. i. 3. iii. 10. [3] Apoll. i. 9. iii. 10.

dered herself to Death for her husband, but was delivered from him by Hercules, is most exquisitely described by Euripides in his drama named from her. This beautiful tale is not perhaps as old as the time of Homer, who says[1] that the swift mares of Eumelus the son of Admetus were reared in Pieria by Phœbus Apollo; and in the hymn to Hermes, shortly to be quoted, Apollo is described as keeping the herds of the gods in Pieria. It may also be observed, that when he and Poseidon were in the service of Laomedon king of Troy, while Poseidon built the walls of that town, Apollo tended the herds of the king[2].

In this mythic tale of Apollo serving Admetus, Müller[3] sees matter of deeper import. According to the Delphian tradition, it was for slaying the Python that he was condemned to servitude. Every eighth year the combat with the Python was the subject of a mimic representation at Delphi. A boy who personated Apollo, having in mimic show slain the Python, fled and took his way along the Sacred Road to the vale of Tempe in the north of Thessaly, to be purified as it were from the guilt of the bloodshed; and having there plucked a branch of bay, he returned to Delphi at the head of a *theoria*. According to Plutarch[4], this mimic flight also represented the servitude of the god, which the legend placed at Pheræ in Thessaly. Müller, who views in the whole transaction a deep moral sense, and a design to impress upon the minds of men a vivid idea of the guilt of bloodshed, by representing the pure god Apollo as being punished for slaying the Python, a being of demon-origin, deems the original legend to have been a bolder stretch of fancy, and that it was to the god of the under-world, to Hades himself, that Apollo was obliged to become a servant. To this hypothesis he has been led by the names in the legend: Admetus is an epithet of Hades; Clymena, the name of Admetus' mother, is one of Persephone; and Pheræ was a town sacred to the gods of the lower-world.

[1] Il. ii. 766. [2] Il. xxi. 448.
[3] Prolegomena, 300. *et seq.* [4] De Defect. Orac. 15.

Apollo, it is said[1], was taught divination by Pan, the son of Zeus and the nymph Thymbris. For his musical instrument he was indebted to the invention of his half-brother Hermes. Pan, the god of shepherds, venturing to set his reed-music in opposition to the lyre of Apollo, was pronounced overcome by Mount Tmolus, who had been chosen judge, and all present approved the decision except king Midas, whose ears were, for their obtuseness, lengthened by the victor to those of an ass[2]. The satyr Marsyas having found the pipe which Athena for fear of injuring her beauty had flung away, contended with Apollo, and was by him flayed for his temerity. The tears of the nymphs and rural gods for the fate of their companion, gave origin to the stream which bore his name.

Marsyas was a river-god of Phrygia, the country in which the music of wind-instruments was employed in the service of the gods; the lyre was used by the Greeks in that of Apollo. Hence, to express the superiority of the latter, a contest was feigned between Apollo and Marsyas. At the cavern in the town of Celænæ in Phrygia, whence the stream Marsyas issues, was hung, for some reason which is not very clear, a leathern bag[3], and hence it was fabled that Apollo flayed his vanquished rival[4].

The Homeric Apollo is a personage totally distinct from Helius, though probably, as will shortly appear, originally the same. When mysteries and secret doctrines were introduced into Greece, these deities were united, or perhaps we might say re-united. Apollo at the same period also usurped the place of Pæeon, and became the god of the healing art.

This god was a favourite object of Grecian worship, and his temples were numerous. Of these the most celebrated were that of Delphi in Phocis,—his acquisition of which we have above related, and where, as the mythus of Python would seem to intimate, a conflict took place between the

[1] Apollod. i. 4. [2] Ovid, Met. xi. 142. *et seq.*
[3] Herod. vii. 26. Xen. Anab. i. 2. 8. [4] Müller, *ut supra*, p. 113.

religion of Apollo, proceeding southwards from Pieria, or westwards from Delos, and the ancient religion of the place, the worship of Gæa or Themis[1];—of Delos, of Patara in Lycia, Claros in Ionia, Grynion in Æolis, Didyma at Miletus; in all of which his oracles revealed the future.

A very able mythologist of the present day[2] maintains that the worship of Apollo was originally peculiar to the Dorian race, who were at all times his most zealous votaries. As the Homeric poems prove the worship of this deity to have been common to the Achæan race, and well known on the coasts of Asia long before the Dorian migration, the critic is forced to have recourse to the not very probable supposition of a Dorian colony having left the mountains of Thessaly many years before the Trojan war, and carried the Apollo-religion to Crete, whence it was spread to the coast of Asia. We cannot assent to this theory. Apollo seems to have been one of the original gods of the Grecian race; and he was worshiped by one people more than another, on the same principle as in India Vishnoo is in some places more worshiped than Seeva; Thor was most honoured by the ancient Norwegians, and Odin by the Swedes; St. Jago is more frequently invoked in Spain, and St. Anthony in Italy,—without the existence and the rights of the others being denied[3].

Apollo was supposed to visit his various favourite abodes at different seasons of the year:

> Such as, when wintry Lycia and the streams
> Of Xanthos fair Apollo leaves, and looks
> On his maternal Delos, and renews
> The dances; while around his altars shout
> Cretans, Dryopians, and the painted race
> Of Agathyrsians; he along the tops
> Of Cynthus walking, with soft foliage binds
> His flowing hair, and fastens it in gold;
> His arrows on his shoulders sound[4].

[1] See Æsch. Eumen. 1. *et seq.*
[2] Müller, Dorians, vol. i.
[3] See Höck, Kreta, vol. ii.
[4] Virg. Æneis, iv. 143.

One of the most beautiful descriptions of the progresses of Apollo was given by the lyric poet Alcæus. The poem has unfortunately perished, but the following analysis of it is given by the sophist Himerius.

"When Apollo was born, Zeus adorned him with a golden headband and lyre, and gave him moreover a team to drive (the team were swans). He then sent him to Delphi and the streams of Castalia, thence to declare, prophetically, right and justice to the Hellenes. He ascended the car, and desired the swans to fly also to the Hyperboreans. The Delphians, when they perceived this, arranged a Pæan and song, and setting choirs of youths around the tripod, called on the god to come from the Hyperboreans. Having given laws for a whole year among those men, when the time was come which he had appointed for the Delphic tripods also to resound, he directed his swans to fly back from the Hyperboreans. It was then summer, and the very middle of it, when Alcæus leads Apollo back from the Hyperboreans; for when summer shines and Apollo journeys, the lyre itself whispers in a summer-tone of the god. The nightingales sing to him, as the birds should sing in Alcæus; the swallows and cicadas also sing, not narrating their own fate when among men, but tuning all their melodies to the god. Castalia too flows with poetic silver streams, and Cephissus swells high and bright with his waves, emulating the Enipeus of Homer. For, like Homer, Alcæus ventures to make the very water capable of perceiving the access of the god."

The favourite animals of Apollo were the hawk, the raven, the swan, the cicada. His tree was the bay-tree.

Apollo was represented in the perfection of united manly strength and beauty. His long curling hair hangs loose, and bound with the *strophium* behind; his brows are wreathed with bay; in his hands he bears his bow or lyre. The wonderful Apollo Belvidere shows at the same time the conception which the ancients had of this benign deity, and the high degree of perfection to which they had attained in sculpture.

The name Phœbus Apollo is generally regarded as of Grecian origin. The former part critics are unanimous in deriving from *φάω, to shine;* of which the advocates for the original identity of this deity with Helius see at once the appropriateness: the maintainers of the contrary system, interpret Phœbus *pure, unstained,* making it equivalent to the *ἁγνὸς θεὸς,* as he is sometimes called[1]. Apollo is by some derived from *ὄλω, to destroy;* by others from an old verb *ἀπέλλω,* akin to the Latin *pello, to drive away;* by others again from *ἀέλιος, the sun,* with the digamma *F* between the two first vowels. The strangest etymon of all is that of Buttmann, who, taking the Cretan form Ἀβέλιος to be the original one, deduces it, according to his system of tracing the Greek religion from the East, from Jabal and Jubal, the first musician and herdsman according to Scripture[2].

Few deities had more appellations than the son of Leto. He was called Delian, Delphian, Pataræan, Clarian, &c. from the places of his worship; and Smynthian from a Phrygian word signifying *mouse,* of which animal a legend said he had been the destroyer in Troas. He was also styled[3], 1. *Crooked,* probably from the nature of oracular responses; 2. *Herding,* as keeping the flocks and herds of the gods, or those of Admetus; 3. *Silver-bowed;* 4. *Far-shooter;* 5. *Light-producer;* 6. *Well-haired,* and *Gold-haired;* 7. *Gold-sworded;* &c.

Ἄρτεμις[4]. *Diana.*

A'rtemis was daughter of Zeus and Leto, and sister to Apollo. She was the goddess of the chase; she also presided over health. The sudden deaths of women were ascribed to her darts, as those of men were to the arrows

[1] Müller, Dorians, i. 301. [2] Mythologus, i. 167—169.
[3] 1. λοξίας: 2. *νόμιος*: 3. *ἀργυρότοξος*: 4. *ἕκατος, ἑκατηβελέτης*: 5. *λυκηγενὴς*: 6. *εὐχαίτης, χρυσοχαίτης*: 7. *χρυσάορος, χρυσάωρ.*
[4] Artemis probably comes from *ἄρτιος,* and signifies *pure.*

of her brother. Artemis was a spotless virgin; her chief joy was to speed like a Dorian maid over the hills, followed by a train of nymphs in pursuit of the flying game:

> As arrow-joying Artemis along
> A mountain moves, either Taygetus high,
> Or Erymanthus, in the chase rejoiced
> Of boars and nimble deer; and with her sport
> The country-haunting nymphs, the daughters fair
> Of Ægis-holding Zeus, while Leto joys;
> O'er all she high her head and forehead holds,
> Easy to know, though beautiful are all[1].

No spot on earth is assigned as the birth-place of Artemis by Homer, in whose time that practice had not yet commenced; but as he mentions the island Ortygia as that in which she shot Orion, succeeding poets fabled that she was born there. Gradually the tale was spread abroad that Ortygia was the same with Delos, in which the birth of Apollo (who in Homer has no natal spot,) was placed. The island Ortygia was described by Homer as lying in the western sea, the scene of all wonders, and was probably as imaginary as Ogygia, that of Calypso; but when at a later period the Greeks grew more familiar with those distant regions, zeal for the honour of the poet who had sung so well the wanderings of Odysseus, and the love of definiteness, led them to affix the names which he employs to various places really to be found, and the islet at the mouth of the port of Syracuse was determined to be the Ortygia of the Odyssey[2].

The adventures of Artemis were not numerous. She turned, as we shall relate below, Actæon into a stag, for having unconsciously beheld her when bathing. Callisto was changed by her into a bear, for breach of chastity. With her brother she destroyed the twelve children of Niobe, who had presumed to prefer herself to Leto[3]; and in a fable later than Homer she is said to have detained the Grecian fleet at Aulis, in consequence of Agamemnon

[1] Od. vi. 102. [2] See below, chap. xix. [3] Il. xxiv. 602.

having killed a hind which was sacred to her, and to have required the sacrifice of his daughter Iphigeneia.

The Aloïdes, Otus and Ephialtes, sought in marriage Hera and Artemis: the latter goddess, changing her form into that of a hind, sprang out between the two brothers, who aiming their darts at the supposed beast, by her art pierced each other and died[1].

The Cretan nymph Britomartis, the daughter of Zeus and Charme, was a favourite companion of Artemis. Minos falling in love with her, pursued her for the space of nine months, the nymph at times concealing herself from him amidst the trees, at times among the reeds and sedge of the marshes. At length, being nearly overtaken by him, she sprang from a cliff into the sea, where she was saved in the nets (δίκτυα) of some fishermen. The Cretans afterwards worshiped her as a goddess under the name of *Dictynna* from the above circumstance, which also was assigned as the reason of the cliff from which she threw herself being called *Dictæon*. At the rites sacred to her, wreaths of pine or lentisk were used instead of myrtle, as a branch of the latter had caught her garments and impeded her flight[2]. Leaving Crete, Britomartis sailed for Ægina in a boat: the boatman attempted to offer her violence, but she got to shore and took refuge in a grove on that island, where she became invisible (ἀφανὴς): hence she was worshiped in Ægina under the name of Aphæa[3].

This legend we may easily perceive to be one of the many instances of a companion of a deity being made from some attribute, epithet, or form of that divinity. Britomartis in the Cretan dialect signified *Sweet Maid*, and was the name of a goddess who like Artemis presided over the chase. Hence the two were united, and afterwards, as we see, disunited. The Aphæa of the Æginetans was a similar deity, and we perceive how she was introduced into the legend.

[1] Apollod. i. 7.
[2] Callim. Hymn iii. 189.
[3] Pausanias, vii. 19.

The Homerides have sung the huntress-goddess: one of them in his hymn to her thus describes her occupations:

Along the shady hills and breezy peaks,
Rejoicing in the chase, her golden bow
She bends, her deadly arrows sending forth.
Then tremble of the lofty hills the tops;
The shady wood rebelloweth aloud
Unto the bowstring's twang; the earth itself
And fishy sea then shudder: but she still
A brave heart bearing goeth all around,
Slaughtering the race of salvage beasts. But when
Beast-marking, arrow-loving Artemis
Would cheer her soul, relaxing her curved bow
She to her brother Phœbus Apollo's house
Ample repaireth, to the fertile land
Of Delphi, to arrange the lovely dance
Of Muses and of Graces; there hangs up
Her springy bow and arrows, and begins
To lead the dance; her body all arrayed
In raiment fair. They, pouring forth their voice
Divine, sing Leto lovely-ankled, how
She brought forth children, 'mid the Deathless far
The best in counsel and in numerous deeds.

The poet Callimachus thus relates the early history of the goddess.

Artemis while yet a child, as she sat on her father's knee, besought him to grant her permission to lead a life of perpetual virginity, to get a bow and arrows formed by the Cyclopes, and to devote herself to the chase. She further asked for sixty Ocean-nymphs as her companions, and twenty Amnisian nymphs as her attendants. Of towns and cities she required not more than one, satisfied with the mountains, which she never would leave but to aid women in the pains of child-birth. Her indulgent sire assented with a smile, and gave her not one but thirty towns. She speeds to Crete, and thence to Ocean, and selects all her nymphs. On her return she calls at Lipari on Hephæstus and the Cyclopes, who immediately lay aside all their work to execute her orders. She now proceeds to Arcadia, where Pan, the chief god of that country, supplies her with dogs of an excellent breed. Mount Parrhasius then witnessed the first exploit of the huntress-goddess. Five deer larger

than bulls, with horns of gold, fed on the banks of the "dark-pebbled" Anaurus at the foot of that hill: of these the goddess unaided by her dogs caught four, which she reserved to draw her chariot: the fifth, destined by Hera for the last labour of Hercules, bounded across the Keladon and escaped.

According to the same poet, the chariot of Artemis and the harness of her deer are all of gold. When she drives to the house of Zeus, the gods come forth to meet her. Hermes takes her bow and arrows, and Apollo used to carry in her game, till Hercules was received into Olympus, when for his strength that office devolved on him. He carries in the bull, or boar, or whatever else she may have brought, exhorting the goddess to let the hares and small game alone, and attach herself to the boars and oxen; for Hercules, the poet observes, though deified, still retains his appetite. The Amnisiades then unyoke her stags, and lead them to Hera's mead where the horses of Zeus graze, and fill their golden troughs with water. The goddess herself enters the house of her father, and sits beside her brother Apollo.

Various causes led to a confounding of Artemis with other goddesses. Thus the attributes of the Eileithyiæ were ascribed to her, and she was rather strangely regarded as the aider of women in labour. She was also identified with Hecate, the powerful night-goddess who presided over magic; and was further regarded as one with Persephone, and also with Selena. Hence she came to be called the *three-formed* goddess,—ruling on earth as Artemis, in the sky as Selena, and in the under-world as Persephone.

Artemis was also confounded with the goddess worshiped on the Tauric Chersonesus, whose altars were stained with the blood of such unhappy strangers as were cast on that inhospitable shore. She was identified too with the goddess of nature adored at Ephesus, whose symbolical figure, by its multitude of breasts and heads of animals hung round it, denoted the fecundity of nature.

Artemis is generally represented as a healthy, strong, active maiden,—handsome, but with no gentleness of expression. She wears the Cretan hunting-shoes (ἐνδρομίδες), and has her garment tucked up for speed. On her back she bears a quiver, and in her hand a bow or a hunting-spear. She is usually attended by a dog.

The chief titles of Artemis were[1], 1. *Arrow-joying;* 2. *Gold-bridled;* 3. *Gold-shafted;* 4. *Deer-slayer;* 5. *Beast-marking;* &c.

The mythus of Leto, Apollo, and Artemis, is difficult, and has caused a good deal of disagreement among mythologists. It is agreed on all hands, that in Homer the two latter are totally distinct personages from Helius and Selena; whereas at a later period they were notoriously confounded with them. Voss, who is supported by Müller, Lobeck, and some of the most distinguished mythologists, ascribes this to the mystics and allegorising philosophers; and he maintains *Prophecy* and the *Chase* to have been the original conceptions of these two deities. Creutzer allows that Voss is right as respects the Apollo and Artemis of Homer, but maintains that the allegorists only revived the original ideas which had nearly fallen into oblivion[2].

The latter opinion seems to be the truth, and it is ably explained and defended by Buttmann[3]. He shows from his view of the original deities of Greece, that leaving out Apollo and Artemis, there are two places vacant in the list of deities necessarily to be found with a people in the

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[1] 1. ἰοχέαιρα: 2. χρυσήνιος: 3. χρυσηλάκατος: 4. ἐλαφηβόλος: 5. θηροσκόπος.

[2] The same appears to have been the case with Hephæstus, who in Homer is viewed only as an artist, except in a place which occurs in one of the books which Wolf regards as later in date than the remainder of the poem. See above, p. 82, *note*.

[3] Mythologus. Welcker also considers the Sun-god and Apollo to have been originally identical.

state of culture in which the early Greeks were (for Helius and Selena he regards as deities of a later age); that the attributes of Apollo, his golden sword [1], arrows, flowing locks, and the epithets given to him,—all apply to the sun, as do those of Artemis to the moon; that they are brother and sister, and the children of Leto, i. e. Night; the attributes of prophecy and archery, he says, would naturally be given to the sun-god, whose eye surveys every thing and whose beams penetrate everywhere; and no more suitable patroness could be chosen by the hunter who lay at night among the mountains, than the moon-goddess, whose mild radiance guided him through the woods and lawns.

The supposition of Artemis having been originally the moon-goddess will account for most of the identifications of her with the other deities mentioned above. It is not a little remarkable, that at the present day a superstitious dread of the moon-beams, as being prejudicial to health, prevails in Spain, where females will fearlessly expose themselves to the rays of the sun, but cover themselves up against those of the moon.

[1] Freyr, the Sun-god of the Scandinavian mythology, bears a short sword.

Chapter IX.

DIONE,—APHRODITE, EROS.

Διώνη. *Dione.*

Διόνε is, in the Theogony of Hesiod, one of the Ocean-nymphs; by Apollodorus she is said to be the daughter of Nereus and Doris, and consequently one of the Nereïdes. In Homer[1] she appears as one of the wives of Zeus, and mother of Aphrodite. This goddess was worshiped at Dodona, where she shared in the oracle and temple of Zeus[2]. Her name is probably derived from his (Διὸς), as from his name in the Doric dialect, *Zan* (Ζὰν), came *Zano* (Ζανὼ), that of his queen; and from the Latin *Jovis, Juno.* Dione was regarded by the Epirotes in the same light as Hera was throughout Greece,—as the wife and queen of Zeus. All nations seem to have agreed to give a queen to the god whom they placed as king at the head of their other deities. Their names were different, as were their offices, according to the objects which each people chose to associate with their sovran of the gods. Thus one tribe gave their king of Heaven the goddess of the earth, Demeter, for his spouse: another, by a less physical conception, united him to Prudence (Metis); another, to Night (Leto), and so on. The union of all these different systems gave origin to the present confusion[3].

Ἀφροδίτη. *Venus.*

If a foreign origin can be assigned to any of the Olympians, it is to this goddess. The prevailing opinion is, that

[1] Il. v. 370. [2] Demosth. *De Fals. Leg., adv. Mid.,* et *Epist.*
[3] See Buttmann, Mythologus, vol. i.

she is the Astarte[1] of the Phœnicians, and that her worship was first introduced by that people into the island of Cyprus, and thence carried with them to Greece. This must however have been long before the time of Homer, who gives her epithets derived from the name Cyprus. It has also been very well observed[2], that she seems to have obtained an office—that of presiding over love and marriage—which originally belonged to Hera, and a portion of which that goddess always retained, being at all times regarded as the patroness of marriage. The name Aphrodíte may possibly be connected with Astarte; and could the mythus of Adonis be proved to be as old as the time of Homer, it would go a great way towards deciding the question.

In the Ilias, Aphrodíte is the daughter of Zeus and Dione, and by later poets she is sometimes called by the same name as her mother. Hesiod[3] gives a legend of her origin from the *foam* of the sea, into which the mutilated part of Uranus had been thrown by his son Kronus;—one of the many mythi devised from similitudes of words, ἀφρὸς (*foam*), being nearly the same as the first syllables of Aphrodite. According to this poet she first approached the land at the island of Cythera, and thence proceeded to Cyprus, where grass grew beneath her feet, and Love and Desire attended her.

One of the Homerides sings, that the moist-blowing west-wind wafted her in soft foam along the waves of the sea, and that the gold-filleted Seasons received her on the shore of Cyprus, clothed in her immortal garments, placed a golden wreath on her head, rings of orichalcum and gold in her pierced ears, and golden chains about her neck, and then led her to the assembly of the Immortals, every one of whom admired, saluted, and loved her, and each god desired her for his wife.

[1] Astarte was the goddess of the moon. In the Scandinavian mythology, Freya is the goddess of the moon and of love.

[2] Buttmann, Mythologus, i. 7.

[3] Theog. 188. *et seq.*

The husband assigned to this charming goddess is usually the lame artist Hephæstus. Her amour with Ares we have already narrated; and Hermes, Dionysus, and Poseidon, it is said, could also boast of her favours. Among mortals, Anchises and Adonis are those whose amours with her are the most famous. The tale of her love-adventure with the former is most pleasingly told by a Homeride, and the following is a slight analysis of his hymn.

Aphrodite had long exercised uncontrolled dominion over the dwellers of Olympus, uniting "in cruel sport" both males and females with mortals. But Zeus resolved that she should no longer be exempt from the common lot. Accordingly he infused into her mind the desire of a union of love with mortal man. The object selected was Anchises, a beautiful youth of the royal house of Troy, who was at that time with the herdsmen feeding oxen among the hills and valleys of Ida.

The moment Aphrodite beheld him she was seized with love. She immediately hasted to her temple in Cyprus, where the Graces dressed and adorned her, and then in the full consciousness of beauty she proceeded through the air. When she came to Ida, she advanced towards the stalls, and was accompanied on her way by all the wild beasts of the mountains, whose breasts the exulting goddess filled with love and desire.

Anchises happened to be alone in the cotes at this time, and was amusing his leisure by playing on the lyre. When he beheld the goddess, who had divested herself of the usual marks of divinity, he was amazed at her beauty and the splendour of her attire. He could not avoid regarding her as something more than human; he accosts her as one of the Immortals, vows an altar to her, and beseeches her to grant him a long and a happy life. But Aphrodite denies her heavenly origin, and feigns that she is a mortal maid and daughter to Otreus king of Phrygia, adding, that while she was dancing, in honour of Artemis, with the nymphs and other maidens, and an immense

crowd standing around, Hermes had snatched her away, and carried her through the air over hills and dales and plains, till he had brought her to Ida, where he informed her that she was to be the wife of Anchises; and then, having instructed her in what she was to do had departed, leaving her alone in the mountains. She earnestly entreats the Trojan youth to conduct her unsullied to his family, and to dispatch a messenger to her father to treat of the marriage and the dower.

But while thus speaking, the artful goddess filled the heart of the youth with love. Believing her now to be mortal, all his veneration vanishes, and he declares that not even Apollo should prevent his taking advantage of the favourable moment. He seized the hand of the goddess, and "led her blushing like the morn" into the rustic shed.

When evening approached, and the arrival of the herdsmen with the sheep and oxen was at hand, the goddess poured a profound sleep over Anchises. She arose from the skin-strewn couch, and prepared to depart. Resuming the marks of divinity, the brilliant eyes and rosy neck, she stood at the door and called to her slumbering lover to awake and observe the change. Filled with awe, he conceals his face in the clothes and sues for mercy; but the goddess reassures him, and informs him that she will bear a son, whom she will commit to the mountain-nymphs to rear, and will bring to him when in his fifth year. He is then to feign that the child is the offspring of one of the nymphs; but the secret of the goddess is to remain inviolable, under pain of his being struck with lightning by Zeus.

> So saying, unto breezy Heaven she sped.
> Hail goddess, who o'er well-dwelt Cyprus rulest!
> But I will pass from thee to another hymn,—

concludes the poet, according to the regular practice of his brethren.

Adonis was according to Hesiod[1] the son of Phœnix

[1] Apud Apollod.

and Alphesibœa; Panyasis said he was the son of Theias king of the Assyrians; the more common legend[1] makes him to be the son of Cinyras by his daughter Myrrha. This luckless maiden having offended Aphrodite, was by her inspired with a passion for her own father. After a long struggle against it, she gratified it by the aid of her nurse, unknown to its object. When Cinyras found what he had unwittingly done, he pursued his daughter with his drawn sword, to efface her crime in her blood. He had nearly overtaken her, when she prayed to the gods to make her invisible, and they in pity changed her into a myrrh-tree. In ten months afterwards the tree opened, and the young Adonis came to light. Aphrodite, delighted with his beauty, put him into a coffer, unknown to all the gods, and gave him to Persephone to keep. But as soon as she beheld him, the goddess of the under-world refused to part with him; and the matter being referred to Zeus, he decreed that Adonis should have one-third of the year to himself, be another third with Aphrodite, and the remaining third with Persephone. Adonis gave his own portion to Aphrodite, and lived happily with her; till having offended Artemis, he was torn by a wild boar and died[2]. The ground where his blood fell was sprinkled with nectar by the mourning goddess, and the flower called the anemone or wind-flower sprang up from it, which by its caducity expresses the brief period of the life of the beautiful son of Myrrha. The grief of the goddess is most exquisitely described by the pastoral poet Bion in one of his Idylls.

The tale of Adonis is apparently an Eastern mythus. His very name is Semitic (Heb. אדון *Adōn*. i.e. *Lord*): and those of his parents also refer to that part of the world. He appears to be the same with the Thammuz mentioned by the prophet Ezekiel, and to be a Phœnician personification of the sun, who during a part of the year is absent, or as the legend expresses it, with the goddess of the

[1] Apollod. iii. 14. [2] Apollod. iii. 14. Ovid. Met. x. 298. *et seq.*

under-world; during the remainder with Astarte, the regent of heaven. A festival in honour of Adonis was annually celebrated at Byblus by the Phœnician women during two days; the first of which was spent in grief and lamentation, the second in joy and triumph. In Greece, whither these rites were transplanted, the festival was prolonged to eight days. It is uncertain when the Adonia were first celebrated in that country; but we find Plato alluding to the Gardens of Adonis, as boxes of flowers used in them were called, and the ill fortune of the Athenian expedition to Sicily was in part ascribed to the circumstance of the fleet having sailed during that festival. The Idyll of Theocritus called the Adoniazusæ describes in admirable dramatic style the magnificence with which the feast of Adonis was celebrated in the Græco-Ægyptic city of Alexandria.

This notion of the mourning for Adonis being a testimony of grief for the absence of the sun during the winter is not, however, to be too readily acquiesced in. Lobeck[1] for example asks, with some appearance of reason, why those nations whose heaven was mildest, and their winter shortest, should so bitterly bewail the regular changes of the seasons, as to feign that the gods themselves were carried off or slain; and he shrewdly observes, that in that case the mournful and the joyful parts of the festival should have been held at different times of the year, and not joined together as they were. He further inquires, whether the ancient nations, who esteemed their gods to be so little superior to men, may not have believed them to have been really and not metaphorically put to death. And in truth it is not easy to give a satisfactory answer to these questions.

Aphrodite, when offended, was as quick to punish as any other of the Olympians. The fair Atalanta, terrified by a response of the oracle, frequented the woods and declined matrimony; but her beauty attracted numerous suitors,

[1] Aglaophamus, p. 691.

and to keep them away she proposed that they should contend in the race with her,—the victor to obtain her hand, the vanquished to lose his life. Many had paid the fatal forfeit of their boldness, when Hippómenes, a son of Poseidon, being spectator of one of these races, was smitten with the charms of the beautiful and cruel victor. He offers himself to contend: the virgin feels a secret affection stealing over her, and warns him to abandon his rash design: but he persists, and offers up his prayers to Aphrodite, who gives him three golden apples gathered in her consecrated land in Cyprus. These he throws as he runs: the maiden caught by their lustre goes out of the course to pick them up, and Hippomenes first reaches the goal. Joy at success drove gratitude to his benefactress out of his mind, and he forgot to sacrifice to Aphrodite. The goddess incensed at his neglect, inspired him with sudden and violent passion as he and his bride were passing a cavern sacred to Cybele. They entered it; and the mother of the gods, for their profanation, changed the unhappy lovers into lions[1].

According to Homer[2] Aphrodite had an *embroidered girdle* (κεστὸς ἱμὰς), which had the gift of inspiring love and desire for the person who wore it. Hera, when about to lull Zeus to sleep by filling him with these affections, borrowed the magic girdle from Aphrodite.

The animals sacred to Aphrodite were swans, doves, and sparrows. Horace describes her in a chariot drawn by doves, and Sappho in one whose team were sparrows. In one of the odes of Anacreon a dove announces herself as a present from the goddess to the bard. The bird called Iynx or *Fritillus*, of which so much use was made in amatory magic, was also sacred to this goddess; as was likewise the swallow. Her favourite plants were the rose and the myrtle. She was chiefly worshiped at Cy-

[1] Ovid, Met. x. The earlier legend in Apollodorus attributes the change to Zeus.

[2] Il. xiv. 214.

thera and Cyprus; in which latter isle her favourite places were Paphos, Golgos, Idalium, and Amathus; and also at Cnidus, Miletus, Cos, Athens, Sparta, &c.

In the more ancient temples of this goddess in Cyprus she was represented under the form of a rude conical stone. But the Grecian sculptors and painters, particularly Praxiteles and Apelles, vied with each other in forming her image the *ideal* of female beauty and attraction. She appears sometimes rising out of the sea and wringing her locks; sometimes drawn in a conch by Tritons, or riding on some marine animal. She is usually naked, or but slightly clad. The Venus de' Medici remains to us a noble specimen of ancient art and perception of the beautiful.

The most usual epithets of Aphrodite were[1], 1. *Smile-loving;* 2. *Well-garlanded;* 3. *Golden;* 4. *Quick-winking;* 5. *Well-tressed;* 6. *Care-dissolving;* 7. *Artful;* &c.

Ἔρως. *Amor, Cupido. Love.*

The fancy of the poets and artists gave birth to Eros, the son and companion of Aphrodite; though in the Theogony of Hesiod[2] Eros is one of the first of beings, and the offspring of Chaos. The number of Loves was speedily augmented, and they had each his peculiar task to perform in affairs of the heart.

Eros is usually represented as a roguish boy, plump-cheeked and naked, with light hair floating on his shoulders: he is always winged, and armed with a bow and quiver. In works of art he appears in various situations, and in company with different deities.

An opponent to Eros, named Anteros (*ἀντὶ ἔρως*), was afterwards devised. Anteros was originally the deity who avenged slighted love; but poets taking advantage of the

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[1] 1. φιλομμειδὴς: 2. εὐστέφανος: 3. χρυσέη: 4. ἑλικοβλέφαρος, ἑλικῶπις: 5. εὐπλόκαμος: 6. λυσιμελὴς: 7. δολόμητις.

[2] Hes. Theog. v. 120.

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double meaning of the preposition ἀντὶ, made him the god of reciprocal affection, and invented the following pretty legend.

Aphrodite complaining to Themis that her son Eros continued always a child, was told by her, that the cause was his being solitary, and that if he had a brother he would grow apace. Anteros was soon afterwards born, and Eros immediately found his wings enlarge, and his person and strength greatly increase. But this was only when Anteros was near; for if he was at a distance, Eros found himself shrink to his original dimensions.—The meaning of this mythus is so apparent that it needs not explication.

At the time when it was become the mode to exalt the characters of philosophers by ascribing to them all kinds of wonderful works, the sophist Eunapius told the following pretty legend in his life of Jamblichus, the author of as marvellous a life of Pythagoras. Jamblichus and his companions having gone to the warm baths of Gadara in Lycia, and bathed in them, a conversation arose among them on the nature of the baths. The philosopher smiled, and said, "Though it is not strictly right in me to do so, yet I will show you something new." He then desired them to inquire of the inhabitants, what were the traditional names of two of the smaller but handsomer of the warm springs. They replied, that one of them was called Eros and the other Anteros, but that they knew not the cause of their being so styled. Jamblichus, who was just then standing at the brink of the fount, touched the water, and murmured a few words over it. Immediately there rose from the bottom a little boy of a fair complexion and moderate size: his hair of a rich golden hue hung down his back, which was bright and clean as that of a person who had just bathed. All present were in amazement; and the philosopher leading them to the other spring did as he had done before; and instantly another Love, similar to the first, except that his hair was of a bright dark hue, rose to light. The two embraced, and

clung round the philosopher as if he had been their father; and after caressing them for some time, he restored them to their native element. His companions, who had been previously disposed to regard him as an impostor, convinced by this wonder, henceforth received his words as those of a divinity.

The adventures of Eros are not numerous. Some pretty little trifles respecting him will be found in the Bucolic poets, and his adventure with Apollo has been already noticed. The most celebrated is that contained in the charming allegory of his love for Psyche (ψυχὴ, *the soul*), preserved by Apuleius in his Metamorphoses, and which he may possibly have learned in the mysteries of Isis, and have then adorned with philosophic ornaments; but more probably the beautiful mythus was first made known in the schools of the philosophers.

There were one time a king and a queen who had three daughters, of whom the youngest named Psyche was one of the loveliest creatures earth ever beheld. People crowded from all parts to gaze upon her charms, altars were erected to her, and she was worshiped as a second Venus. The queen of beauty was irritated on seeing her own altars neglected, and her adorers diminishing. She summoned her son; and conducting him to the city where Psyche dwelt, showed him the lovely maid, and ordered him to inspire her with a passion for some vile and abject wretch. The goddess departed, leaving her son to execute her mandate. Meantime Psyche, though adored by all, was sought as a wife by none. Her sisters, who were far inferior to her in charms, were married, and she remained single, hating that beauty which all admired.

Her father consulted the oracle of Apollo, and was ordered to expose her on a rock, whence she would be carried away by a monster, the terror of heaven, earth, and hell. The oracle was obeyed, and Psyche amidst the tears of the people placed on a lofty rock. Here while she sat weeping, a zephyr sent for the purpose gently raised and

carried her to a charming valley. Overcome by grief she falls asleep, and on awaking beholds a grove with a fountain in the midst of it, and near it a stately palace of most splendid structure. She ventures to enter this palace, goes over it lost in admiration at its magnificence, —when suddenly she hears a voice, telling her that all there is hers, and all her commands will be obeyed. She bathes, sits down to a rich repast, and is regaled with music by invisible performers. At night she retires to bed,—an unseen youth addresses her in the softest accents, and she becomes his wife.

Her sisters had meanwhile come to console their parents for the loss of Psyche, whose invisible spouse informs her of this event, and warns her of the danger likely to arise from it. Moved by the tears of his bride, he however consents that her sisters should come to the palace. The obedient zephyr conveys them thither. They grow envious of Psyche's happiness, and try to persuade her that her invisible lord is a serpent, who will finally devour her. By their advice she provides herself with a lamp and a razor to destroy the monster. When her husband was asleep she arose, took her lamp from its place of concealment, and approached the couch; but there she beheld, instead of a dragon, Love himself. Filled with amazement at his beauty, she leaned in rapture over his charms: a drop of oil fell from the lamp on the shoulder of the god: he awoke, and flew away. Psyche caught his leg as he rose, and was raised into the air, but fell; and as she lay, the god reproached her from a cypress for her breach of faith.

The abandoned Psyche attempted to drown herself in the neighbouring stream; but fearing the god it cast her upon a bank of flowers, where she was found and consoled by the god Pan. She now goes through the world in search of Cupid: she arrives at the kingdom of her sisters; and by a false tale of Cupid's love for them, causes them to cast themselves from the rock on which she had been exposed, and through their credulity they

perish. She still roams on, persecuted and subjected to numerous trials by Venus. Pitied but unaided by the higher goddesses Ceres and Juno, the plants and the animals, the reed, the owl, and the eagle, give her their advice and assistance. Venus, bent on her destruction, dispatches her to Proserpina with a box to request some of her beauty. Psyche, dismayed at the peril of the journey to the lower regions, ascends a tower, determined to cast herself from it and end her woes; but the tower pities her, and instructs her how to proceed. She accomplishes her mission in safety. As she is returning she thinks she may venture to open the box and take a portion for herself, that she may be the more pleasing to her husband. She opens the box, when instead of beauty there issues from it a dense black exhalation, and the imprudent Psyche falls to the ground in a deep slumber from its effects. In this state she is found by Cupid, who had escaped by the window of the chamber where he had been confined by his mother: he awakes her with the point of one of his arrows, reproaches her with her curiosity, and then proceeds to the palace of Jupiter to interest him in her favour. Jupiter takes pity on her, and endows her with immortality: Venus is reconciled, and her marriage with Cupid takest place. The Hours shed roses through the sky, the Graces sprinkle the halls of Heaven with fragrant odours, Apollo plays on his lyre, the Arcadian god on his reeds, the Muses sing in chorus, while Venus dances with grace and elegance to celebrate the nuptials of her son. Thus Cupid was at length reunited to his beloved Psyche, and their loves were speedily crowned by the birth of a child, whom his parents named Pleasure.

This beautiful fiction is evidently a philosophic allegory. It seems to have been intended by its inventor for a representation of the mystic union between the divine love and the human soul, and of the trials and purifications which the latter must undergo, in order to be perfectly

fitted for an enduring union with the divinity. It is thus explained by the Christian mythologist Fulgentius[1]. "The city in which Psyche dwells is the world; the king and queen are God and matter; Psyche is the soul; her sisters are the flesh and the free-will: she is the youngest, because the body is before the mind; and she is the fairest, because the soul is higher than free-will, more noble than the body. Venus, i.e. lust, envies her, and sends Cupido, i.e. desire, to destroy her; but as there is desire of good as well as of evil, Cupid falls in love with her: he persuades her not to see his face, that is, not to learn the joys of desire,—just as Adam, though he could see, did not see that he was naked until he had eaten of the tree of desire. At the impulsion of her sisters she put the lamp from under the bushel, that is, revealed the flame of desire which was hidden in her bosom, and loved it when she saw how delightful it was; and she is said to have burned it by the dripping of the lamp, because all desire burns in proportion as it is loved, and fixes its sinful mark on the flesh. She is therefore deprived of desire and her splendid fortune, is exposed to perils, and driven out of the palace."

This fanciful exposition will probably not prove satisfactory to many readers. The following one of a modern writer[2] may seem to come nearer the truth. "This fable, it is said, is a representation of the destiny of the human soul. The soul, which is of divine origin, is here below subjected to error in its prison the body. Hence trials and purifications are set before it, that it may become capable of a higher view of things, and of true desire. Two loves meet it;—the earthly, a deceiver who draws it down to earthly things; the heavenly, who directs its view to the original, fair and divine, and who gaining the victory over his rival, leads off the soul as his bride."

According to a third expositor[3] the mythus is a moral

[1] Mythologicon, iii. 6. [2] Hirt, apud Creutzer Symbolik, iii. 573.
[3] Thorlacius apud idem, *ib.*

one. It is intended to represent the dangers to which nuptial fidelity was exposed in such a country as degenerate Greece, and at the same time to present an image of a fidelity exposed to numerous temptations and victorious over them all.

The interpretation of an allegory is always hazardous: fancy presided over its birth, and fancy has always a large share in the attempts made to develope its secret and real nature. All we should ever hope to arrive at is a view of the general sense and meaning.

We must not omit to observe, that a Greek name for the *moth* was Psyche (ψυχὴ). The fondness of this insect for approaching at night the flame of the lamp or candle, in which it so frequently finds its death, reminds a mystic philosopher of the fate of the soul destroyed by the desire of knowledge, or absorbed and losing its separate existence in the deity, who dwelt in light according to the philosophy of the East. But further, the world presents no illustration so striking or so beautiful of the immortality of the soul, as that of the moth or butterfly bursting on brilliant wings from the dull groveling caterpillar-state in which it had previously existed, fluttering in the blaze of day, and feeding on the most fragrant and sweetest productions of the spring. Hence it was in all probability that the Greeks named the butterfly the *soul*.

The fable of Love and Psyche has been the original of many a pleasing fairy tale. It has been told in French prose by the *naïf* and charming La Fontaine. The united powers of Corneille, Moliere, and Quinault, produced a *tragédie-ballet* named Psyche, for the amusement of the court of Louis XIV. In English, the amiable and accomplished Mrs. H. Tighe has narrated the tale of Psyche and her celestial lover in elegant and harmonious Spenserian verse.

Chapter X.

PALLAS ATHENA, AND HERMES.

Παλλὰς Ἀθηναία, καὶ Ἀθήνη, Ἀθηνᾶ. *Minerva.*

Pallas Athe'na is in Homer called the daughter of Zeus, but the poet is silent as to the name of her mother. According to Hesiod[1], the first wife of Zeus was Metis (*Prudence*), whom when about to become a mother he cajoled with deceptive words, and then devoured; for Heaven and Earth had told him that the child about to be born, "the blue-eyed maid Tritogeneia," would be equal to her father in strength and counsel, and that her next child would be a son who would be king of gods and men. In consequence of this act Pallas Athena, hence called Tritogeneia (*Head-sprung*), was born from the head of Zeus, opened as the later fable says by Hephæstus with an axe[2]: though according to others Prometheus was the operator on this important occasion.

Mythologists, led away by the fables of Egyptian colonies in Greece, and forgetting that Pallas Athena was worshiped long before the Greeks had any definite knowledge of Libya, and further deceived by the resemblance of the word Trito (τρίτω)[3] to the fabulous lake Tritōn in Libya, and by the circumstance of the worship in that country of a goddess of war,—have asserted that her name and worship were brought from Libya to Greece. They therefore make a distinction between Pallas the

[1] The simplest derivation of this name is that which makes it signify *The Athenian Maid.*

[2] Theog. 886. *et seq.*

[3] Some think that the river on whose banks the goddess was born was a stream in Bœotia named Triton. But it should be recollected that Homer knew nothing of birth-places of the gods on earth, though he employs the title Tritogeneia.

Libyan war-goddess, and Athena, who they say is Neïth the Egyptian goddess of art and industry, brought from Saïs by Cecrops, and assert that the Grecian Pallas Athena is a compound of these deities. We will however venture to assert, that if any pretended historic fact is a palpable fable, it is that of the coming of Cecrops to Athens[1]; and this is but one of the many instances in which the artful priests of Egypt imposed on the credulous Greeks, by persuading them that all their deities which bore any resemblance to those of Egypt had come to them from that country, brought thither of course by Egyptian colonies; for the fact of the people of Egypt never having in those early ages navigated the Mediterranean, presented no difficulty to either party.

Pallas Athena is in Homer, and in the general popular system, the goddess of wisdom and skill. She is in war opposed to Ares, the wild war-god, as the patroness and teacher of just and scientific warfare. She is therefore on the side of the Greeks, and he on that of the Trojans. But on the shield of Achilles, where the people of the besieged town are represented as going forth to lie in ambush, they are led by Ares and Athena together, possibly to denote the union of skill and courage required for that service. Every prudent chief was esteemed to be under the patronage of Athena, and Odysseus was therefore her especial favourite, whom she relieved from all his perils, and whose son Telemachus she also took under her protection, assuming a human form to be his guide and director. In like manner Hercules, Theseus, and Perseus were, as we shall see hereafter, favoured and aided by this goddess.

As the patroness of arts and industry in general, Pallas Athena was regarded as the inspirer and teacher of able artists. Thus she taught Epeius to frame the wooden horse, by means of which Troy was taken[2]; and she also superintended the building of the ship Argo. Athena was

[1] See below, Part ii. chap. 5.

[2] Od. viii. 493.

also expert in female accomplishments, and wove her own robe and that of Hera; which last she is said to have embroidered very richly. She taught this art to mortal females, who like the daughters of Pandareüs[1] had won her affection. When Pandora was formed for the ruin of man, she was attired by Pallas Athena[2].

Homer[3] thus describes Pallas Athena, arraying herself in the arms of Zeus, when preparing to accompany Hera to the plain where the Greeks and Trojans were engaged in conflict.

> But Athenæa, child of Zeus supreme,
> The ægis-holder, on her father's floor
> Let fall her peplus various, which she
> Herself had wrought, and laboured with her hands.
> The tunic then of cloud-collecting Zeus
> She on her put, and clad herself in arms
> For tearful war; and round her shoulders cast
> The fringed ægis dire, which all about
> Was compassed with fear. In it was Strife,
> In it was Strength, and in it chill Pursuit;
> In it the Gorgon head, the portent dire,—
> Dire and terrific, the great prodigy
> Of ægis-holding Zeus. Upon her head
> She placed the four-coned helmet formed of gold,
> Fitting the foot-men of a hundred towns.
> The flaming car she mounted, seized the spear,
> Great, heavy, solid, wherewith the strong-sired
> Maiden the ranks of heroes vanquisheth,
> With whom she is wrath.

The contest of Athena with Poseidon for the possession of Athens has been already noticed. She also contended with the same god for Trœzene, and it was decided by Zeus that they should enjoy the dominion in common[4].

A Mæonian maid named Arachne, proud of her skill in weaving and embroidery, in which arts the goddess had instructed her, ventured to deny her obligation, and challenged her patroness to a trial of skill. Athena assuming the form of an old woman warned her to desist from

[1] Od. xx. 72.

[2] Hesiod. Theog. 573.

[3] Il. v. 733.

[4] Pausan. ii. 30.

her boasting, and when she found her admonitions were vain, she resumed her proper form and accepted the challenge. The skill of Arachne was such, and the subjects she chose (the love-transformations of the gods) so offensive to Athena, that she struck her several times in the forehead with the shuttle. The high-spirited maid unable to endure this affront hung herself, and the goddess relenting changed her into a *spider* (ἀράχνη)[1].

Chariclo, the mother of Teiresias, was greatly beloved by Athena. The goddess was loth ever to part from her, and whenever she went to Chæronea, Haliartus, or any of the other towns of Bœotia, she usually made her sit in her chariot as her companion. One sultry day "when mid-day quiet possessed the mountain," the goddess stopped her horses at the fair-flowing fount of Helicon, and she and Chariclo stripped and went into the stream to bathe. Unhappily Teiresias, then a lad, was roving with his dogs on the hill, and feeling thirst drew near to the fount to drink. He here suddenly became the spectator of what it was not permitted to mortal eye to behold. The goddess cried out to reproach him, and "night struck his eyes." His mother upbraided the goddess with her cruelty, and wept over the hard fate of her boy: but Athena sought to console her by showing that the blame lay not with her, it being one of the laws of Kronus, that whatever mortal should unpermitted behold a god, should never see another object. All in her power she will do to alleviate his suffering; a never-failing gift of prophecy, a staff that will safely guide his steps, an extended age, and the retention of all his mental powers and the favour of Hades in the next world, shall be his. The goddess thus atoned for her involuntary cruelty[2].

The owl among birds, the olive among trees, were sacred to this goddess.

[1] Ovid, Met. vi. 1. *et seq.*,—the name as usual giving origin to the fable.

[2] Callimachus, *in Lavacra Palladis.*

When Perseus, says the scholiast to Pindar[1], had slain Medusa, her two remaining sisters bitterly lamented her death. The snakes which formed their ringlets mourned in concert with them, and Athena hearing the sound was pleased with it, and resolved to imitate it: she in consequence invented the pipes, whose music was named *many-headed* (πολυκέφαλος), on account of the number of the serpents whose lugubrious hissing had given origin to it. Others[2] say the goddess formed the pipe from the bone of a stag, and bringing it with her to the banquet of the gods began to play on it. Being laughed at by Hera and Aphrodite, on account of her green eyes and her swoln cheeks, she went to a fountain on Mount Ida, and played before the liquid mirror. Satisfied that the goddesses had had reason for their mirth, she threw her pipe away: Marsyas unfortunately found it, and learning to play on it, ventured to become the rival of Apollo. His fate has been already related.

The worship of Athena prevailed over all Greece, but she was most honoured in Athens, the city to which she gave name, where the splendid festival of the Panathenæa were celebrated in her honour.

This goddess is represented with a serious thoughtful countenance, her eyes are large and steady, her hair hangs in ringlets on her shoulders, a helmet covers her head, she wears a long tunic and mantle, she bears the ægis on her breast or on her arm, and the head of the Gorgon is on its centre. She often has bracelets and earrings, but her general air is that of a young man in female attire.

Pallas Athena was called[3], 1. *Blue-* or rather *Green-eyed;* 2. *Town-destroying;* 3. *Town-protecting;* 4. *Plundering;* 5. *Unwearied* or *Invincible;* &c.

[1] Pyth. xii. 15.

[2] Hyginus, Fab. 165.

[3] 1. γλαυκῶπις: 2. πολιπόρθος: 3. πολιοῦχος, ἐρυσίπτολις: 4. ἀγελεία: 5. ἀτρυτώνη.

Ἑρμείας, Ἑρμῆς[1]. *Mercurius.*

There is hardly any one of the Grecian deities whose original office it is so difficult to ascertain as that of this god. If however we are to suppose the Arcadians, the most unmixed and perhaps we might say the most ancient portion of the people of Greece, to have retained the correct idea of Hermes, he was by the Pelasgians regarded as a god who presided over flocks and herds, and perhaps profit and good-fortune in general.

In the undoubtedly genuine parts of the Homeric poems the name of this deity is so generally Hermeias, that we might perhaps venture to assert, that wherever in these poems the other form occurs the place is to be regarded as spurious. Assuming the first eighteen books of the Ilias to be the most ancient portion of these poems, we find in them but little notice of this god. Dione, when comforting her wounded daughter[2], reminds her how others of the Celestials had suffered similar calamities at the hands of mortals. Ares, she says, had been imprisoned in a brazen dungeon by Otus and Ephialtes; where he lay till their step-mother informed Hermeias, who contrived to *steal* him out of it. In another place[3] the poet speaks of "Phorbas (*Feeder*), *rich in sheep*, whom Hermeias loved most of the Trojans, and gave him wealth (κτῆσιν)." Finally[4], a hero named Eudorus (*Munificent*) is said to have been the son of the *kind* (ἀκάκητα) Hermeias by Polymela (*Sheep-abounding*) the daughter of Phylas (*Productive*). Thus far the Homeric Hermeias corresponds pretty closely with the god of the Arcadians: in

[1] No satisfactory derivation of the name Hermes has been given: ἑρμηνεύω is derived from it, and not the reverse.

[2] Il. v. 390. This place has no reference to rural pursuits, and the character of the god in it corresponds with that in the very suspicious 24th book. The employment of Ἑρμέᾳ instead of Ἑρμείᾳ would also tend to throw some doubt on the genuineness of the passage. Payne Knight rejects from v. 384 to 405, as the insertion of the rhapsodists.

[3] Il. xiv. 490. [4] Il. xiv. 180.

1
2
ΔΙΟΣΚΟΡΙΔΟΥ
3
4
ΑΘΗΝΑ·ΕΙΡΗΝΟΦΟΡΟΣ
5

the remaining six books of the Ilias we find his character somewhat different. He is opposed in the battle of the gods to Leto, but declines the combat on the plea of the impolicy of making an enemy of one of the consorts of Zeus; at the same time courtier-like telling her, that if she pleases she may boast of having vanquished him by main strength. When the corse of Hector was exposed by Achilles, the gods, pitying the fate of the hero, urged Hermeias to *steal* it away. On king Priam setting forth to ransom the body of his son, Zeus desires Hermeias to accompany him, reminding him of his fondness for associating with mankind[1]. The god obeys his sire, puts on his "immortal golden sandals, which bear him over the water and the extensive earth like the blasts of the wind," and takes "his rod with which he lays asleep the eyes of what men he will, and wakes again the sleepers." He accompanies the aged monarch in the form of a Grecian youth, telling him that he is the son of a wealthy man named Polyctor (*Much-possessing*).

In the Odyssey Hermeias takes the place of Iris, who does not appear at all in this poem, and becomes the messenger of Zeus. He still retains his character of a friend to man, and comes unsent to point out to Odysseus the herb *Moly*, which will enable him to escape the enchantments of Circe[2]. Eumæus the swine-herd makes an offering to Hermes and the nymphs[3]. At the commencement of the spurious twenty-fourth book, Hermeias appears in his character of conveyer of souls to the realms of Hades.

This god is called by Homer the son of Zeus, but he mentions not the name of his mother. The poet styles him[4], 1. *Argus-slayer;* 2. *Beneficent;* 3. *Kind;* 4. *Strong;* 5. *Performer;* 6. *Gold-rodded.*

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[1] Il. xxiv. 333. [2] Od. x. 277. *et seq.*

[3] Od. xiv. 435. This verse however is manifestly spurious.

[4] 1. ἀργειφόντης: 2. ἐριούνιος: 3. ἀκακήτα: 4. σῶκος: 5 διάκτορος: 6. χρυσόῤῥαπις. The first of these epithets, which occurs fre-

Hesiod says [1], that the Atlantis Maia bore to Zeus the "illustrious Hermes, the herald of the immortals." In another place [2] he speaks of him very explicitly as the deity presiding over flocks and herds, saying that the herdsmen prayed to him and Hecate. This poet also ascribes to him the only act injurious to man with which he is charged, namely, a share in the formation of the fatal Pandora, to whom he gave her "currish disposition and filching propensity [3]."

In after times Hermes became the god of commerce, of wrestling and all the exercises of the palæstra, of eloquence, even of thieving, which some think is so closely allied with trade; in short, of every thing relating to gain or requiring art and ingenuity. A certain good-humoured roguery was at all times a trait in his character. In the pleasing tale of Ares and Aphrodite already noticed, the gallant reply of Hermes to the question of Phœbus Apollo called forth the laughter of the Olympians.

One of the last of the Homerides thus sang the story of the birth and the first exploits of this sly deity.

Hermes, says he, was born of the mountain-nymph Maia, in a cavern of Mount Cyllene in Arcadia. He had scarcely been laid in his cradle, when he got up and set off for Pieria to steal cows from Apollo. As he was going out he met a tortoise, which he caught up and carried back into the cave; where quick as thought he killed the animal, took out the flesh, adapted reeds and strings to the shell, and formed from it the phorminx or lyre, on which he immediately played with perfect skill. He then laid it up in his cradle, and resumed his journey.

He arrived by sunset in Pieria, where the oxen of the gods fed under the care of Apollo. He forthwith separated fifty cows from the herd and drove them away, contriving to make them go backwards; and throwing away his sandals, bound branches of myrtle and tamarisk under his feet, that the herdsman-god might have no clue by which to trace his cattle. As he passed by Onchestus he saw an old man engaged in fencing his vineyard, whom he straitly charged not to tell what he had seen. He then pursued his way by "shady hills, resounding vales, and flowery plains," and as the moon was rising arrived with his booty on the banks of the Alpheius in the Peloponnesus. He here fed and stalled the oxen, made a fire, killed, cut up, and dressed two of them, and even made black-puddings of their blood, and spread their skins to dry on a rock. He then burned the heads and feet, and put out the fire, effacing all signs of it, and flung his twig-sandals into the river. With day-break he slunk home and stole into his cradle, not unobserved by his mother, who reproached him with his deeds; but he replied, that he was resolved by his actions to procure admission for himself and her to the assembly of the gods.

In the morning Apollo missed his kine: he set out in search of them, met the old man, who informed him of his having seen a child driving cows along: he comes to Pylos, where he sees the traces of his cattle, but is amazed at the strange footprints of their driver. He proceeds to the fragrant cave of the nymph, and Hermes on seeing him gathers himself up under the clothes, afraid of the god. Apollo takes the key, opens and searches the three closets where the nymph kept her clothes, ornaments, and food, but to no purpose. He then threatens the child that he will fling him into Tartarus unless he tells him where the cows are: but Hermes stoutly denies all knowledge of them, and even very innocently asks what cows are. Apollo pulls him out of his cradle, and they agree to go and argue the matter before Zeus. Arrived in Olympus, Apollo relates the theft, and tells what reasons he had for suspecting the baby of being the thief. All this is, to the

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quently in both poems, appears to refer to the legend of Io. May it not be *Ground*(ἄργος)-*slayer*, and have been an original epithet of the god of husbandry? The eyes of Argos may have been the flowers with which the meads are bespread: the instrument with which the god slew him was the ἄρπη, *falx*.

[1] Theog. 938. [2] Theog. 444. [3] Works and Days, 67.

great amusement of the Celestials, manfully denied and its absurdity shown by the little fellow, who still has his cradle-clothes about him. Zeus however gives it against him, and the two brothers are sent in quest of the missing kine. They come to Pylos, and Hermes drives the cattle out of the cave: Apollo misses two of them; to his amazement he sees their skins upon the rock, and is still more surprised, when on going to drive the others on he finds that the art of Hermes had rooted their feet to the ground. Hermes then begins to play on his lyre, the tones of which so ravish Apollo that he offers him the cows for it. The young god gives him the lyre, and receives the cattle. The divine herdsman also bestows on him his whip, and instructs him in the management of the herds.

They now proceed together to Olympus, where Apollo still suspicious exacts an oath from Hermes that he will never steal his lyre or bow; and this being complied with, he presents him with "a golden, three-leafed, innocuous rod," the giver of wealth and riches.

According to Lucian[1] however, the future patron of "pickers and stealers" exercised his talents on a much more extensive scale, and stole on all sides, the day he was introduced into the assembly of the gods. Hardly anything escaped him but the thunderbolts of Zeus, which were rather too hot for his tender hands.

The stealing of the oxen of Apollo is also somewhat differently related by other writers. According to them[2], Apollo, delighted with the society of Hymenæus son of Magnes, a Thessalian youth, neglected the care of his oxen, which pastured along with those of Admetus. Hermes, who in this version of the legend is not a babe, thought the opportunity favourable for stealing a few of the heedless herdsman's cattle. He first cast the dogs into a deep slumber, and then drove off twelve heifers, a hundred unyoked cows, and a bull. He took the precaution of tying a bundle of twigs to the tail of each to efface their footprints, and brought his prize safely through the Pelasgi, Phiotic Achaïs, Locris, Bœotia, Megaris, Corinth, Larissa, to Tegea, thence along by Mount Lycæum and Mænalus, and the place called the Look-out of Battus, who dwelt on the summit of that height. Hearing the lowing of the kine, Battus ran out to look, and immediately knew them to be stolen, but agreed for a certain reward not to give information to any one respecting them. Hermes having arranged this matter drove on, and concealed his stolen kine in a cave at Prion. He then resolved to make trial of the fidelity of Battus, and changing his form, came and inquired if he had seen any one driving stolen cattle by, offering a cloak as a reward for intelligence. The covetous Battus took the cloak, and turned informer: the god incensed at his duplicity, struck him with his rod and changed him into a rock, "which the cold or the heat never leaves." In Ovid's narration, he is changed into the Index or Touchstone.

A god with so many agreeable qualities as Hermes was not very likely to fail of success with the fair sex, both among gods and mankind. Homer, as we have observed above, says that Eudorus, one of Achilles' captains, was the son of Hermes by Polymela the daughter of Phylas. The god having seen her singing in the choir of Artemis had fallen in love with her. She bore him privately a son, who was reared by her father, herself having married Echecles. By Chione the daughter of Dædalion, Hermes was the father of Autolycus the notorious thief. The name of his grandfather and the office of his father both suit his character. Several other persons, such as Echion, Eurytus, Myrtillus, Cephalus, were the children of Hermes by different mothers.

Catreus, son of Minos, had been told by the oracle that he would be slain by one of his children: Althemenes, his only son, fearing that the guilt might fall on him, left

[1] Dialogues of the Gods.
[2] Antoninus Liberalis, *cap.* xxiii. Ovid, Met. ii.

Crete, and accompanied by his sister Apemosyne went to Rhodes; but he was fated to guilt. Hermes having fallen in love with Apemosyne pursued her: the maiden fled, and her fleetness was such that the god could not overtake her. He had therefore recourse to art: he got fresh-stripped ox-hides[1], and laid them in her way as she was coming from Crete: she slipt, and fell into the power of the god. She immediately told her brother what had happened; but he thinking it was merely a pretext to conceal her frailty, in his rage kicked her till she died. Thus flight from crime only involved Althemenes the more deeply in it; for Catreus growing old, and wishing to give his kingdom to his son, went to Rhodes. Happening to land in an unfrequented place, he and his companions were attacked by the herdsmen, who took them for pirates. Catreus cried out who he was, but the barking of the dogs prevented his being heard; and Althemenes coming up to aid his men, slew his father with his dart. At his prayer the earth afterwards opened and swallowed him[2].

As Hermes was one day flying over the city of Athens, he beheld the three daughters of Cecrops, Aglauros, Pandrosos, and Herse, carrying the sacred baskets to the temple of Pallas Athena. Smit with the charms of the last, he entered the royal abode, where the three sisters occupied three separate chambers. That of Herse was in the middle, that of Aglauros on the left. The latter first saw the god, and inquired of him who he was and why he came. Hermes immediately informed her of his rank, and his love for her sister, entreating her good offices in his suit. These she promises on the condition of receiving a large quantity of gold, and drives him out of the house till he should have given it. Pallas Athena incensed at her unhallowed cupidity, and provoked with her also for other causes, sent Envy to fill her bosom with that baleful

[1] We may observe some allusion to cattle in most adventures of this god. [2] Apollod. iii. 2.

passion. Unable then to endure the idea of the felicity of her sister, she sat down at the door, determined not to permit the god to enter. Hermes exerted his eloquence and his blandishments on her in vain; at length provoked by her obstinacy he turned her into a black stone. Herse became the mother of Cephalus[1].

The only amour of Hermes with any of the dwellers of Olympus was that with Aphrodite, of which the offspring was a son named Hermaphroditus, from the names of his parents, and whose adventure with the Naias Salmacis is narrated by Ovid in his Metamorphoses[2]. Hermes is in some legends said to be the father of the Arcadian god Pan, and he is even charged with being the sire of the unseemly god of Lampsacus. Both, we must recollect, were rural deities.

Hermes was worshiped at Tanagra in Bœotia under the names of *Ram-bearer* (κριοφόρος) and *Defender* (πρόμαχος): the former was given him for having delivered the citizens from a pestilence, by carrying a ram round the walls; and on the festival of Hermes, the most beautiful of the Tanagrian youths carried a ram on his shoulders round the walls in honour of the god. The latter title was given to him because when the Eretrians attacked the Tanagrians, Hermes as a young man, and armed with a currycomb, led the latter to victory[3].

Hermes is usually represented with a *chlamys* or cloak neatly arranged on his person, with his *petasus* or winged hat, and the *talaria* or wings at his heels. It is scarcely necessary now to mention, that in Homer like the other gods he is not winged; the same is the case in the more ancient statues of him. In his hand he bears his *caduceus* or staff, with two serpents twined about it, and which sometimes has wings at its extremity. This rod denotes his office as the herald of the gods, and it has gradually arisen from the golden wand which he bears in Homer.

The statues of Hermes were originally, it would appear,

[1] Ovid, Met. ii. 703. [2] Met. iv. 285. [3] Pausan. ix. 22.

square pillars[1], with a rudely carved head on them. They were placed in the Gymnasia or places of exercise, and also in other situations. Plato informs us that Hipparchus the son of Peisistratus placed along the roads Hermæ, with useful moral sentences inscribed upon them. The head of another god was sometimes united with that of Hermes, or placed alone on the pillar. Such were called Hermeracles, Hermathena, Hermares, according to the name of the god whose head was used. It is not unlikely that it was one of these compounds which gave rise to the legend of Hermaphroditus just alluded to.

It is by some supposed that Hermes was Cadmilus, a Phœnician god, and adopted into their mythology by the Greeks. This supposition we hold to be groundless: for neither his name nor any of the legends related of him suggest the idea of his being a stranger-god. It seems to have arisen from the circumstance of Cadmilus being as we are told a name of Hermes in Bœotia[2], joined with the fable of Cadmus having been a Phœnician.

[1] May not the name Hermes be connected with ἔρμα *a pillar*?
[2] Tzetz. Lyc. 162, 219.

Chapter XI.

DEMETER,—PERSEPHONE.

Δημήτηρ, Δηώ. *Ceres.*
Περσεφόνεια, Περσεφόνη. *Proserpina.*

Deme'ter and her daughter Perséphone are so closely connected, that it would be extremely difficult or rather impossible to treat of the one without the other: we therefore combine the two deities.

Demeter a daughter of Kronus and Rhea, and by Zeus mother of Persephone, was evidently the goddess of the earth, *Mother-Earth* (γῆ μήτηρ), whom some ancient system married to Zeus, the god of the heavens. In Homer she is but slightly mentioned[1], and she does not appear among the gods on Olympus. She seems to have been early distinguished from the goddess called Earth[2], and to have been regarded as the protectress of the growing corn and of agriculture in general.

This goddess was in general chaste. The violence offered to her by Poseidon has been already noticed. Iasion enjoyed her love, but was killed in consequence with a thunderbolt by Zeus.

The most celebrated event in the history of Demeter is the carrying off of her daughter Persephone by Hades, and the search of her mother after her through the world. A Homeridian hymn in her honour contains perhaps the earliest narrative of this event, which though apparently unknown to Homer, became a favourite theme with suc-

[1] Il. v. 500. "blond Demeter" is represented as presiding over the winnowing of corn. In Od. v. 125, her amour with Iasion is related.
[2] Gaia, or Ghe, is joined with Zeus and Helius as a person. Il. iii. 104, 278.

ceeding poets[1], after whom Ovid has related it in his Metamorphoses, and Claudian has sung it in a peculiar poem, of which unfortunately a part is lost.

Persephone, sang the Homeride, was in a mead with the Ocean-nymphs[2] gathering flowers. She plucked the rose, the violet, the crocus, the hyacinth, when she beheld a narcissus of surprising size and beauty, an object of amazement to "all immortal gods and mortal men," for one hundred flowers grew from one root;

> And with its fragrant smell wide heaven above
> And all earth laughed, and the sea's briny flood.

Unconscious of danger the maiden stretched forth her hand to seize the wondrous flower, when suddenly the wide earth gaped, and Aïdoneus in his golden chariot rose and catching the terrified goddess placed her in it shrieking to her father for aid, unheard by gods or mortals, save only Hecate the daughter of Persæus, who heard her as she sat in her cave, and king Helius, whose eye nothing on earth escapes.

So long as the goddess beheld the earth and starry heaven, the fishy sea, and beams of the sun, so long she hoped to see her mother, and the tribes of the gods; and the tops of the mountains, and the depths of the sea resounded with her divine voice. At length her mother heard; she tore her head-attire with grief, cast a dark robe around her, and like a bird hurried "over moist and dry." Of all she inquired tidings of her lost daughter, but neither men nor gods nor birds could give her intelligence. Nine days she wandered over the earth, with flaming torches in her hands, she tasted not of nectar or ambrosia,

[1] Hesiod (Works and Days, 463,) directs the husbandmen to pray, when beginning to plough, to "subterranean Zeus and *holy* (ἁγνῇ) Demeter, to make perfectly ripe the sacred corn of Demeter." This intimates the knowledge of some connexion between Demeter and Hades.

[2] Consequently the original scene of the legend was the western verge of the earth on the bank of Ocean, the usual scene of marvellous adventures.

and never once entered the bath. On the tenth morning Hecate met her, but she could not tell her who it was had carried away Persephone. Together they proceed to Helius; they stand at the head of his horses, and Demeter entreats that he will say who the ravisher is. The god of the sun gives the required information, telling her that it was Aïdoneus, who by the permission of her sire had carried her away to be his queen; and he exhorts the goddess to patience, by dwelling on the rank and dignity of the ravisher.

Helius whipt on his steeds; the goddess, incensed at the conduct of Zeus, abandoned the society of the gods, and came down among men. But she now was heedless of her person, and no one recognised her. Under the guise of an old woman, "such as," says the poet, "are the nurses of law-dispensing kings' children, and housekeepers in resounding houses," she came to Eleusis, and sat down by a well, beneath the shade of an olive. The three beautiful daughters of Keleus, a prince of that place, coming to the well to draw water, and seeing the goddess, inquired who she was and why she did not go into the town. Demeter told them her name was Dōs, and that she had been carried off by pirates from Crete, but that when they got on shore at Thoricus, she had contrived to make her escape, and had wandered thither. She entreats them to tell her where she is; and wishing them young husbands and as many children as they may desire, begs that they will endeavour to procure her a service in a respectable family.

The princess Callidice tells the goddess the names of the five princes, who with her father governed Eleusis, each of whose wives would, she was sure, be most happy to receive into her family a person who looked so god-like: but she prays her not to be precipitate, but to wait till she had consulted her mother Metaneira, who had a young son in the cradle, of whom if the goddess could get the nursing her fortune would be made.

The goddess bowed her thanks, and the princesses hoisted their pitchers and went home. As soon as they

had related their adventure to their mother, she agreed to hire the nurse at "immense wages :"

> And they, as fawns or heifers in spring-time
> Bound on the mead well satisfied with food;
> So they, the folds fast holding of their robes
> Lovely, along the hollow cart-way ran;
> Their locks upon their shoulders flying wide,
> Like unto yellow flowers.

The goddess rose and accompanied them home, where she sat in silence thinking of her "deep-bosomed" daughter, till Iambe by her tricks contrived to make her smile, and even laugh. But she declined the cup of wine which Metaneira offered her, and would only drink the *kukeon*, or mixture of flour and water. She undertook the rearing of the babe, who was named Demophoön, and beneath her care "he throve like a god." He ate no food, but Demeter breathed on him as he lay in her bosom, and anointed him with ambrosia, and every night she hid him "like a torch within the strength of fire," unknown to his parents who marvelled at his growth.

It was the design of Demeter to make him immortal, but the curiosity and folly of Metaneira deprived him of the intended gift. She watched one night, and seeing what the nurse was about shrieked with affright and horror. The goddess threw the infant on the ground, declaring what he had lost by the inconsiderateness of his mother, but announcing that he would be great and honoured, since he had "sat in her lap and slept in her arms." She tells who she is, and directs that the people of Eleusis should raise an altar and temple to her without the town on the hill Callichoros.

> Thus having said the goddess changed her size
> And form, old-age off-flinging, and around
> Beauty respired; from her fragrant robes
> A lovely smell was scattered, and afar
> Shone light emitted from her skin divine:
> And yellow locks upon her shoulders waved;
> While, as from lightning, all the house was filled
> With splendour.

She left the house, and the maidens awakening at the

noise found their infant-brother lying on the ground. They took him up, and kindling a fire prepared to wash him; but he cried bitterly, finding himself in the hands of such unskilful nurses.

In the morning the wonders of the night were narrated to Keleus, who laid the matter before the people, and the temple was speedily raised. The mourning goddess took up her abode in it, but a dismal year came upon mankind; the earth yielded no produce, in vain the oxen drew the curved ploughs in the fields, in vain was the seed of barley cast into the ground; "well-garlanded Demeter" would suffer no increase. The whole race of man ran risk of perishing, the dwellers of Olympus of losing gifts and sacrifices, had not Zeus discerned the danger and thought on a remedy.

He dispatched "gold-winged Iris" to Eleusis to invite Demeter back to Olympus, but the disconsolate goddess would not comply with the call. All the other gods are sent on the same errand, and to as little purpose. Gifts and honours are proffered in vain,—she will not ascend to Olympus, or suffer the earth to bring forth, till she shall have seen her daughter.

Seeing that there was no other remedy, Zeus sends "gold-rodded Argus-slayer" to Erebus, to endeavour to prevail on Hades to suffer Persephone to return to the light. Hermes did not disobey: he quickly reached the "secret places of earth," and found the king at home seated on a couch with his wife, who was mourning for her mother. On making known to Aïdoneus the wish of Zeus, "the king of the Subterraneans smiled with his brows" and yielded compliance. He kindly addressed Persephone, granting her permission to return to her mother. The goddess instantly sprang up with joy, and heedlessly swallowed a grain of pomegranate which he presented to her.

> Then many-ruling Aïdoneus yoked
> His steeds immortal to the golden car:
> She mounts the chariot, and beside her sits
> Strong Argus-slayer, holding in his hands

> The reins and whip: forth from the house he rushed,
> And not unwillingly the coursers flew:
> Quickly the long road they have gone, not sea
> Nor streams of water, nor the grassy dales,
> Nor hills retard the immortal coursers' speed,
> But o'er them going they cut the air profound.

Hermes conducted his fair charge safe to Eleusis: Demeter on seeing her "rushed to her like a Mænas on the wood-shaded hill," and Persephone sprang from the car "like a bird," and kissed her mother's hands and head.

When their joy had a little subsided, Demeter anxiously inquired if her daughter had tasted anything while below; for if she had not, she would be free to spend her whole time with her father and mother; whereas if but one morsel had passed her lips, nothing could save her from spending one-third of the year with her husband, and the other two with her and the gods:

> And when in spring-time, with sweet-smelling flowers
> Of various kinds the earth doth bloom, thou'lt come
> From gloomy darkness back,—a mighty joy
> To gods and mortal men.

Persephone ingenuously confesses the swallowing of the grain of pomegranate, and then relates to her mother the whole story of her abduction. They pass the day in delightful converse:

> And joy they mutually received and gave.

"Bright-veiled Hecate" arrives to congratulate Persephone, and henceforward becomes her attendant. Zeus sends Rhea to invite them back to heaven. Demeter now complies,

> And instant from the deep-soiled corn-fields fruit
> Sent up: with leaves and flowers the whole wide earth
> Was laden:

and she taught "Triptolemus, horse-lashing Diocles, the strength of Eumolpus, and Keleus the leader of the people," the mode of performing her sacred rites. The

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VII

goddesses then returned to Olympus. "But come," cries the Homeride,

> But come, thou goddess who dost keep the land
> Of odorous Eleusis, and round-flowed
> Paros, and rocky Anthron, Deo queen,
> Mistress, bright giver, season-bringer, come:
> Thyself and child, Persephoneia fair,
> Grant freely, for my song, the means of life.
> But I will think of thee and other songs.

Such is what is probably the oldest account of this celebrated event. In progress of time it underwent various alterations; the scene was as usual changed, and circumstances added or modified. In the beautiful versions of it given by the above-mentioned Latin poets, the scene is transferred to the grove and lake in the neighbourhood of Henna in Sicily, the nymph Arethusa gives intelligence of the ravisher, and Ascalaphus (who for his mischief-making is turned into an owl) tells of Persephone having plucked a pomegranate in the garden of Hades and put seven of the seeds into her mouth. In this, as in other legends, the fancy of poets and vanity of the inhabitants of different places have taken abundance of liberties with the ancient tale.

There are, as we have already observed, no traces in Homer of this legend, which is probably of a later age. Demeter is only incidentally mentioned by him; and he does not give the parentage of Persephone, who appears merely as the queen of Hades. There can be little doubt we think of its being an allegory. Persephone signifies the seed-corn, which when cast into the ground lies there concealed,—that is, she is carried off by the god of the under-world: it reappears,—that is, Persephone is restored to her mother, and she abides with her two-thirds of the year. As however the seed-corn is not a third part of the year in the ground, it is probable that by the space of time which Persephone was to spend with the god in the invisible state, was intended to be expressed the period between the sowing of the seed and the appearance of the ear,

during which the corn is away; and which space of time in most species of grain, barley for instance, is about four months.

The vanity of the people of the hungry soil of Attica made them pretend that corn was first known and agriculture first practised in their country. They fabled that the goddess gave to Triptolemus (*Thrice-plough*), who occupies the place of Demophoön in the foregoing legend, her chariot drawn by dragons, in which he flew through the air, distributing corn to the different regions of the earth. This last circumstance betrays the late age of the fiction; for, as we have already observed, in the time of Homer celestial horses were the only draught-cattle of the gods.

Homer gives no intimation of any connexion between Demeter and Persephone; but Hesiod [1] says expressly that the latter was the daughter of Zeus and Demeter, and notices her abduction by Hades. It is however not impossible, that in the original theology of the Greeks Persephone was only regarded as the consort of the monarch of Erebus, and that her name may have signified *Light-destroyer*. The first syllable of it is evidently the same with the appellation given to so many light-deities, and which is probably akin to πῦρ and *fire*.

Demeter, though of a gentle character in general, partook of the usual revengeful disposition of the gods. The origin of the Stellio, or spotted lizard, is referred to her having thrown in the face of a boy, who mocked at her as she was drinking some gruel, what was remaining of it in the vessel [2]. She more justly punished with ever-craving hunger Erisichthon, who impiously cut down an oak-tree sacred to the goddess, and thus terminated the existence of its resident Dryad. This infliction gave occasion for the exercise of the filial piety and power of self-transformation of the daughter of Erisichthon, who by her assuming various forms enabled her father to sell her over

[1] Theog. 902. [2] Ovid, Met. v. 251.

and over again, and thus obtain the means of living after all his property was gone [1].

By Iasius (the Homeric Iasion), Demeter was the mother of Plutus (πλοῦτος), the god of wealth [2],—a very apparent allegory. No children of hers but Plutus and Persephone are mentioned.

The Orphicans, those great corruptors of the Greek religion and mythology, fabled that Persephone was by her own father the mother of Zagreus, or the first Dionysus. All the gods sought her in marriage. Demeter, to conceal her from their arts and importunities, placed her in a cavern in Sicily under the care of dragons. Zeus assuming the form of a serpent deceived the guardian dragons, and violated the modesty of his daughter [3].

It is said [4], that when Pindar was grown old Persephone appeared to him in a dream; and observing that she alone of the deities was not celebrated in his hymns, told him, that when he came to her he would make a hymn in her praise. Ten days afterwards the poet died. There was at Thebes an old woman related to Pindar, who used to sing his verses: in a dream she saw the poet, and heard him sing a hymn to Persephone, which on awaking she committed to writing.

The form of Demeter is copied from that of Hera. She has the same majestic stature and matronly air, but of a milder character. Her usual symbol are poppies, which sometimes compose a garland for her head, sometimes are held in her hand. She is frequently represented with a torch in her hand,—significant of her search after Persephone. At times she appears in her chariot drawn by dragons.

Persephone is represented seated on a throne with Hades.

Demeter is called [5], 1. *Law-giving* (agriculture being

[1] Callim. Hymn to Demeter. Ovid, Met. viii. 738. *et seq.*
[2] Hes. Theog. 969. [3] Nonnus, vi. 123. [4] Pausanias, ix. 23.
[5] 1. θεσμοφόρος: 2. κουροτρόφος: 3. ξανθή: 4. καλλιπλόκαμος: 5. εὐστέφανος: 6. ἀγλαόκαρπος.

the chief source of civil regulations); 2. *Youth-rearing*; 3. *Blond-* or *Yellow-haired*; 4. *Fair-tressed*; 5. *Well-garlanded*; 6. *Bright-fruited*; &c.

Persephone was styled [1], 1. *Terrible*; 2. *Illustrious*; 3. *Holy*; 4. *White-horsed*; 5. *Black-robed*; &c.

We cannot take our leave of Demeter and the Kora[2], without saying a few words on the subject of the so celebrated *mysteries* of Eleusis, in which they were the great objects of adoration. But instead of going into all the mysticism which has been written respecting them, both in ancient and modern times, we shall content ourselves with giving some of the results of the inquiries of the learned and judicious Lobeck, referring those anxious for fuller information to his valuable work entitled Aglaophamus.

In the very early ages of Greece and Italy, and probably of most countries, the inhabitants of the various independent districts into which they were divided had very little communication with each other, and a stranger was regarded as little better than an enemy. Each state had its own favourite deities, under whose especial protection it was held to be, and these deities were propitiated by sacrifices and ceremonies, which were different in different places. It is further to be recollected, that the Greeks believed their gods to be very little superior in moral qualities to themselves, and they feared that if promises of more splendid and abundant sacrifices and offerings were made to them, their virtue might not be adequate to resisting the temptation. As the best mode of escaping the calamity of being deserted by their patrons, they adopted the expedient of concealing their names, and of excluding strangers from their worship. Private families in like manner excluded their fellow-citizens from their family-sacrifices; and in those states where ancient statues, aërolites, and such like were preserved as national palladia, the sight of them was restricted to the magistrates and principal persons in the state.

[1] 1. ἐπαινή: 2. ἀγανή: 3. ἀγνή: 4. λεύκιππος: 5. μελάμπεπλος.

[2] Κόρη, *the maiden*, an Attic name for Persephone.

We are to recollect that Eleusis and Athens were independent of each other till towards the time of Solon. The worship of Demeter and the Kora was the national and secret religion of the Eleusinians, from which the Athenians were of course excluded as well as all other Greeks. But when Eleusis was conquered, and the two states coalesced, the Athenians become participators in the worship of these deities; which however remained so long confined to them as to have given origin to a proverb (Ἀττικοὶ τὰ Ἐλευσίνια) applied to those who met together in secret for the performance of any matter. Gradually, with the advance of knowledge and the decline of superstition and national illiberality, admission to witness the solemn rites celebrated each year at Eleusis was extended to all Greeks of either sex and of every rank, provided they came at the proper time, had committed no inexpiable offence, had performed the requisite previous ceremonies, and were introduced by an Athenian citizen.

These mysteries, as they were termed, were performed with a considerable degree of splendour, at the charge of the state and under the superintendence of the magistrates; whence it follows as a necessary consequence, that the rites could have contained nothing that was grossly immoral or indecent. There does not appear to be any valid reason for supposing, as many do, that any public discourse on the origin of things and that of the gods, and other high and important matters, was delivered by the Hierophant, or person who bore the highest office in the mysteries; whose name would rather seem to be derived from his *exhibiting the sacred things*,—ancient statues, probably of the goddesses,—which were kept carefully covered up, and only shown on these solemn occasions. The delivering of a public discourse would in fact have been quite repugnant to the usages of the Greeks in their

worship of the gods, and the evidence offered in support of this supposition is extremely feeble. But the singing of sacred hymns in honour of the goddesses always formed a part of the service.

The ancient writers are full of the praises of the Eleusinian mysteries, of the advantages of being *initiated*, i.e. admitted to participate in them, and of the favour of the gods in life, and the cheerful hopes in death, which were the consequence of it. Hence occasion has been taken to assert, that a system of religion little inferior to pure Christianity was taught in them. But these hopes, and this tranquillity of mind and favour of Heaven, are easy to be accounted for without having recourse to so absurd a supposition. Every act performed in obedience to the will of Heaven is believed to draw down its favour on the performer. The Mussulman makes his pilgrimage to the Kaaba at Mecca, the Catholic to Loretto, Compostella, or elsewhere ; and each is persuaded, that by having done so he has secured the divine favour. So the Greek who was initiated at Eleusis,—whose mysteries, owing to the fame in which Athens stood, the able writers who so loudly extolled her and everything belonging to her, the splendour and magnificence with which they were performed, eclipsed all others,—retained ever after a lively sense of the happiness which he had enjoyed when admitted to view the interior of the illuminated temple, and the sacred things which it contained, when to his excited imagination the very gods themselves had seemed visibly to descend from their Olympian abodes, amidst the solemn hymns of the officiating priests[1]. Hence there naturally arose a persuasion, that the benign regards of the gods were bent upon him through after-life ; and as man can never divest himself of the belief of his continued existence after death, a vivid hope of enjoying bliss in the next life.

[1] See Mortimer's description of the effect of the solemn service in St. Peter's at Rome on his mind, in Schiller's Marie Stuart, act i. sc. 6. See also Shakspeare's Winter's Tale, act iii. sc. 1.

It was evidently the principle already stated, of seeking to discover the causes of remarkable appearances, which gave origin to most of the ideas respecting the recondite sense of the actions and ceremonies which took place in the Eleusinian mysteries. The stranger, dazzled and awed by his own conception of the sacredness and importance of all that he beheld, conceived that nothing there could be without some mysterious meaning. What this might be, he inquired of the officiating ministers, who, as various passages in Herodotus and Pausanias show, were seldom without a tale, a ἱερος λόγος (*Sacred Account*), as it was called, to explain the dress or ceremony, which owed perhaps its true origin to the caprice or sportive humour of a ruder period. Or if the initiated person was himself endowed with inventive power, he explained the appearances according in general to the system of philosophy which he had embraced. It was thus that Porphyry conceived the Hierophant to represent the Platonic Demiurgus or creator of the world ; the Torch-bearer (*Daduchus*), the sun ; the Altar-man (*Epibomius*), the moon ; the Herald (*Hierokeryx*), Hermes ; and the other ministers, the lesser stars. These fancies of priests and philosophers have been by modern writers formed into a complete system, and S^te^ Croix in particular describes the Eleusinian mysteries with as much minuteness as if he had been actually himself initiated[1].

It is to be observed, in conclusion, with respect to the charges of impiety and immorality brought against the Eleusinian mysteries by some Fathers of the Church, that this arose entirely from their confounding them with the Bacchic, Isiac, Mithraic, and other *private* mysteries, mostly imported from Asia, which were undoubtedly liable to that imputation. It must always be remembered, that those of Eleusis were *public*, and celebrated by the state.

[1] See Warburton, Divine Legation. S^te^ Croix, Recherches sur les Mystères, &c. Creutzer, Symbolik.

Chapter XII.

SISTER-GODDESSES,—MUSES, SEASONS, GRACES, FATES, EILEITHYIÆ, KERES, FURIES.

We class under this head of Sister-Goddesses the deities above enumerated, most of whom are children of Zeus and dwellers of Olympus. We conceive that the present arrangement possesses some advantages over that of mingling them with the other children of the Olympian king.

Μούσαι. *Camenæ. Muses.*

In the early ages of the world, when the principle of assigning a celestial cause to every extraordinary effect was in full operation, the powers of song and memory were supposed to be excited by certain goddesses who were denominated Muses, a name perhaps derived from *μάω to invent*. In Homer they are called the daughters of Zeus, and described as exhilarating the banquets of the gods by their lovely voices, attuned to the lyre of Apollo. When about to give the catalogue of the ships of the Achæans, the poet invokes the Muses, the daughters of Zeus, to prompt his memory.

No definite number of the Muses is given by Homer, for we cannot regard as his the verse[1] in which they are said to be *nine*. Perhaps originally, as in the case of the Erinnyes and so many other deities, there was no definite number. Pausanias[2] gives an old tradition, according to which they were three,—Mélete (*Practice*), Mneme (*Memory*), and Aœde (*Song*). Cicero says they were four, and that their names were, Thelxínoe (*Mind-soother*), Aœde, Melete, and Arche (*Beginning*). The more received

[1] Od. xxiv. 60.

[2] Paus. ix. 29.

opinion, with Hesiod, makes them nine, the daughters of Zeus and Mnemosyne (*Memory*).

The names of the Muses were[1], Callíope, Clio, Melpómene, Euterpe, E′rato, Terpsíchore, Uránia, Thalía, and Poly′mnia.

Later ages assigned a particular department to each of the Muses, and represented them in various postures and with various attributes.

Calliope presided over Epic Poetry; she was represented holding a close-rolled parchment, and sometimes a trumpet.

Clio presided over History; and was represented holding a half-opened roll.

Melpomene, over Tragedy; she was veiled, and was leaning on a club, and holding a tragic mask in her left hand.

Euterpe, over Music; she held two flutes.

Erato, the muse of Erotic Poetry, played on a nine-stringed instrument.

Terpsichore, the muse of Dancing, appeared in a dancing posture, and holding a seven-stringed lyre.

Urania, the muse of Astronomy, held in one hand a globe, in the other a rod with which she was employed in tracing out some figure.

Thalia, the patroness of Comedy, held a comic mask in one hand, and in the other a crooked staff.

Polymnia, the muse of Eloquence and the Mimic art, had the forefinger of her right hand on her mouth, or carried a roll.

Pieria in Macedonia is said by Hesiod[2] to have been the birth-place of the Muses; and every thing relating to them proves the antiquity of the tradition of the knowledge and worship of these goddesses having come from the North into Hellas. Thus almost all the mountains, grots,

[1] Καλλιόπη, Κλειὼ, Μελπομένη, Εὐτέρπη, Ἐρατὼ, Τερψιχόρη, Οὐρανία, Θάλεια, Πολυμνία.

[2] Theog. 53.

and wells from which they have derived their appellations are in Macedonia, Thessaly, or Bœotia (*Aonia*). Such are Pimpla, Pindus, Helicon, Hippocréne, Aganippe, Leibethron, Parnassus, Castalia, and the Corycian cave.

The Muses, says Homer[1], met the Thracian Thamyras in Dorium (in the Peloponnesus), as he was returning from Œchalia. He had boasted that he could excel them in singing; and enraged at his presumption they struck him blind, and deprived him of his knowledge of music.

The nine daughters of Pierus and Euippe, proud of their number, came to the abode of the Muses and challenged them to sing. The Muses, though loth to contend with such inferior singers, did not decline the contest. The Nymphs were chosen as judges. One of the Pierides sang the war of the Gods and Giants, and studiously exalted the Giants and depressed the Gods. Calliope was chosen by her sisters to respond; and she sang the carrying off of Persephone, and the search of Demeter after her through all the world. The Nymphs decided in favour of the Muses; and when their adversaries, dissatisfied at the award, vented their rage in abusive language, the goddesses exerted their divine power, and turned them into magpies[2].

Pyreneus, a Thracian who had seized on Daulia and Phocis, saw the Muses going to their temple on Parnassus. Feigning great respect, he invited them to take shelter beneath his roof from an approaching storm. The Muses accepted the apparently kind invitation; and when the tempest was over they were about to depart; but their discourteous host closed his doors, and prepared to offer them violence. The goddesses taking wing flew off, and Pyreneus attempting to follow them through the air was dashed to pieces on the ground[3].

The Muses did not escape the darts of Love. Calliope was by Œagrus, or Apollo, the mother of Linus[4], who was

[1] Il. ii. 594. [2] Ovid, Met. v. 294. [3] Ovid, Met. v. 276.
[4] According to Hesiod (Frag. i.) Urania was the mother of Linus.

killed by his pupil Hercules. She also bore to the same sire Orpheus, whose skill on the lyre was such as to move the very trees and rocks, and the beasts of the forest assembled round him as he struck its chords. He was married to Eurydice, whom he tenderly loved; but a snake biting her as she ran through the grass, she died. Her disconsolate husband determined to descend to the under-world, to endeavour to mollify its sovran, and obtain permission for her to return to the realms of light. Hades listened to his prayer: she was allowed to return, on condition of his not looking on her till they were arrived in the upper-world. Fearing that she might not be following him, the anxious husband looked back, and thereby lost her. He now avoided human society; and despising the rites of Bacchus, was torn to pieces by the Mænades[1]. The Muses collected the fragments of his body, and buried them, and at their prayer Zeus placed his lyre in the skies[2].

Clio, having drawn on herself the anger of Aphrodite by taunting her with her passion for Adonis, was inspired by her with love for Pierus the son of Magnes. She bore him a son named Hyacinthus. This youth was loved by Thamyras, the son of Philammon and the nymph Argiope. He was afterwards killed by Apollo with a discus[3].

Euterpe, or according to some Calliope, bore Rhesus to the god of the river Strymon; Melpomene was by Acheloüs the mother of the Sirens; and Thalia bore to

[1] Apollod. i. 3. Ovid, Met. xi. Virg. Geor. iv. No mention of Orpheus occurs in Homer or Hesiod. Pindar reckons him among the Argonauts. It were idle to notice the fancies of Creutzer and others respecting the mysteries introduced by him into Greece long before the time of Homer. According to these mystics he was a priest of the Light-religion,—that of Apollo or Vishnoo,—and vainly resisted the raving orgies of the Dionysus- or Seeva-worship when it reached Greece. See Lobeck's Aglaophamus for all that the most extensive learning, joined with sense and sane philosophy, has been able to do towards elucidating the real nature and character of the poems and institutions ascribed to Orpheus.
[2] Apollod. i. 3. [3] Apollod. *ibid.*

Apollo the Corybantes, who attended on the mother of the gods [1].

Buttmann, in his dissertation on the Mythological Idea [2] of the Muses, is of opinion that they were originally a class of the Nymphs,—the latter word being the genus, the former the species. His chief reason for this supposition is, that, as was observed by Hermann and Creutzer, the Nymphs were called Muses by the Lydians. He regards the Muses as having been water-nymphs; and traces a correspondence between them and the musical Nixes of the popular Teutonic mythology [3].

Besides the usual epithets common to all goddesses, and derived from beauty and dress, the Muses were styled [4], 1. *Sweet-speaking;* 2. *Perfect-speaking;* 3. *Loud-voiced;* 4. *Honey-breathing.*

Ὧραι. *Horæ.* *Seasons* or *Hours.*

When Hera and Athena [5] drive out of Olympus in the chariot of the former goddess, to share in the conflict of the Achæans and the Trojans, the gates of heaven, which the Horæ keep, whose charge is to open and close the dense cloud, creak spontaneously to let them pass. On the return of these goddesses, at the mandate of Zeus, the Horæ unyoke their steeds, fasten them in their stalls, and lay up the chariot. As goddesses of the seasons, they are mentioned by Poseidon [6] as bringing round the period at which he and Apollo were to be paid their wages by Laomedon.

Hesiod says [7], that the Seasons were the daughters of Zeus and Themis, and names them Eunómia (*Good-order*), Dike (*Justice*), and Eiréne (*Peace*), who *watch over* (ὠρεύουσι) the works of mortal men. In another place [8] he says,

[1] Apollod. i. 3. [2] Mythologus, i. 273. *et seq.*
[3] For the Nixes, see Fairy Mythology, vol. ii. p. 70.
[4] 1. ἡδυεπείς: 2. ἀρτιέπειαι: 3. λιγύφθογγοι: 4. μελίπνοοι.
[5] Il. viii. 393. [6] Il. xxi. 450. [7] Theog. 903.
[8] Works and Days, 254.

that Dike is a virgin revered by the gods of Olympus; and that when any one acts unjustly, she sits by her father Zeus, and complains of the iniquity of man's mind, "that the people may suffer for the transgressions of their kings."

The Horæ seem to have been originally regarded as the presidents of the three seasons into which the ancient Greeks divided the year. As the day was similarly divided, they came to be regarded as presiding over its parts also; and when it was further subdivided into *hours*, these minor parts were placed under their charge and named from them.

Order and regularity being their prevailing attributes, the transition was easy from the natural to the moral world; and the guardian goddesses of the seasons were regarded as presiding over law, justice, and peace, the great producers of order and harmony among men.

It is possible however, but not agreeable to analogy, that the reverse was the case, and that the transition was from moral to physical ideas.

Homer calls the Horæ [1], 1. *Gold-filleted.* Their epithets in the Orphic hymns are chiefly derived from the flowers which they produce; such as, 2. *Flower-full;* 3. *Odour-full* [2]; &c.

Χάριτες. *Gratiæ.* *Graces.*

The Chárites, like the Muses and other sister-goddesses, are spoken of by Homer in the plural, and their number is indefinite. They are the bestowers of all grace and beauty both to persons and things. They wove the peplus of Aphrodite [3]; the beauty of the two attendants of

[1] 1. χρυσάμπυκες: 2. πολυάνθεμοι: 3. πολύδμοι.
[2] The Greek πολὺς and the Germanic *voll, full,* are plainly the same word, and used alike in composition. The former is placed at the beginning, the latter at the end of the compound.
[3] Il. v. 338.

Nausicaa[1] was given them by the Charites; and the ringlets of the beautiful Euphorbus are compared[2] to those of these lovely goddesses. Aphrodite[3] joins in the dance of the Charites; and in the song of Demodocus[4], they wash and anoint her, when filled with shame she flies to Paphos. Yet though they seem to have been particularly attached to the goddess of love, the queen of heaven had authority over them[5]; and she promises Pasithea, one of the youngest of them, for a wife to Sleep, in return for his aid in deceiving Zeus.

The Homeridian hymn to Artemis describes that goddess as going to the "great house" of her brother at Delphi, and regulating the dance of the Muses and the Charites.

Zeus, says Hesiod[6], was by Eurynome, the daughter of Ocean, the father of the "three fair-cheeked Graces" Aglaïa (*Splendour*), Euphrósyne (*Joy*), and lovely Thalia (*Pleasure*). "From their eyes," continues the poet, "as they gazed, distilled care-dispelling love; and they looked lovely from beneath their brows." According to Antimachus[7], the Graces were the daughters of Helius and Ægle (*Splendour*); and Hermesianax made Peitho (*Persuasion*) one of their number.

Eteocles of Orchomenus is said to have been the first who established the worship of the three Graces in Greece. The Lacedæmonians worshiped originally but two, whom they named Cletha and Phaënna (*Sound* and *Brightness*), and regarded as the bestowers of military fame. The Athenians adored the same number, under the names of Hegémone (*Leader*) and Auxo (*Increaser*)[8]:—a proof, as it were, of the different characters of these two nations.

The Graces were the goddesses presiding over social enjoyments, the banquet, the dance, and all that tended to inspire gaiety and cheerfulness. They are represented

[1] Od. vi. 18. [2] Il. xvii. 51. [3] Od. xviii. 194. [4] Od. viii. 364.
[5] Il. xiv. 267. [6] Theog. 907. [7] Pausanias, ix. 35.
[8] The Spartans and Athenians also had only two Horæ.

as three beautiful sisters dancing together: sometimes they are naked, sometimes clad.

The Charites had the epithets common to goddesses.

Μοῖραι. *Parcæ.* *Fates.*

In the Ilias, with the exception of one passage[1], the Mœra is spoken of in the singular number and as a person, almost exactly as we use the word *Fate*. But in the Odyssey this word is used as a common substantive, followed by a genitive of the person, and signifying *Decree*.

The Theogony of Hesiod in one place[2] limits the Fates, like so many other goddesses, to three, and makes them daughters of Night: another passage[3] gives them Zeus and Themis for their parents. It is quite impossible that both can have been written by the same poet; but it is extremely difficult to say which is genuine. Their names in both are Clotho (*Spinster*), Láchesis (*Allotter*), and A'tropos (*Unchangeable*); but Hesiod does not speak of their spinning the destinies of men. This office of theirs is however noticed both in the Ilias and the Odyssey. In the former it is said[4] by Hera of Achilles, that the gods will protect him that day, but that hereafter he will suffer "what Aïsa [a name synonymous with Mœra] span with her thread for him when his mother brought him forth;" and in the latter[5], Alcinoüs says of Odysseus, that he will hereafter suffer "what Aïsa and the heavy Cataclothes span with the thread for him when his mother brought him forth."

The Aïsa of Homer is represented as that all-ruling Destiny, somewhat like the Predestination of modern theology, whose decrees neither gods nor men can escape. Even Zeus is incapable of altering her decisions. The Cataclothes (*Spinners-down*) occur only in the passage just quoted from the Odyssey.

[1] Il. xx. 49. [2] Theog. 217. [3] Theog. 904.
[4] Il. xx. 127. [5] Od. vii. 197.

Mœra probably comes from *μείρω*, and Aïsa from *δαίω*, both signifying *to divide*. It is a very extraordinary coincidence, that the Norner, the Destinies of Scandinavian theology, should also be spinsters.

The poets styled the Fates [1], 1. *Unerring;* 2. *Severe-minded;* &c.

Εἰλείθυιαι. *Ilithyiæ.*

The Eileithyiæ, whose office it was to preside over the births of mankind, are in the Ilias [2] called the daughters of Hera. In the Odyssey [3] and in Hesiod [4] their number is reduced to one. We also meet with but one Eileithyia in Pindar [5], and the subsequent poets in general. Like the Graces, Seasons, and Fates, the Eileithyiæ are sometimes said to be three in number. Eileithyia is frequently joined with the Fates.

There was a cave at the river Amnisus, near Gortyna in Crete, sacred to Eileithyia, who according to the tradition of the country was born there [6].

It is not by any means an improbable supposition, that Eileithyia was originally a moon-goddess, and that the name signifies *Light-wanderer* [7]. Hence, if Artemis was also originally a moon-goddess, the identification of them was easy. The moon was believed by the ancients to have great influence over growth in general; and as a woman's time was reckoned by moons, it was natural to conceive that the moon-goddess presided over the birth of children.

Eileithyia was called [8], 1. *Labour-aiding;* 2. *Gentle-minded;* &c.

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[1] 1. *ἀπλανέες*: 2. *βαρύφρονες*.
[2] Il. xi. 270. In Il. xvi. 187. Eileithyia occurs in the singular.
[3] Od. xix. 188. [4] Theog. 922.
[5] Ol. vi. 72. Nem. vii. 1. [6] Od. *ut supra*. Paus. i. 44.
[7] From *ἕλη light*, and *θύω to move rapidly*. See Welcker, *Ueber eine Kretische Kolonie*, &c. pp. 11. 19.
[8] 1. *μογοστόκος*: 2. *πραΰμητις*.

Κῆρες. *Keres.*

The Kéres are personifications of violent deaths. The word *Kēr* (*κῆρ*) is used by Homer in the singular and in the plural number, and both as a proper and as a common noun, but much more frequently as the former. When a common noun, it seems to be equivalent to *fate*. Achilles says, that his mother gave him the choice of two *keres;*— one, to die early at Troy; the other, to die after a long life at home [1].

On the shield of Achilles [2] Ker appears in a blood-stained robe, with Strife and Tumult, engaged in the field of battle; and on that of Hercules [3] the Keres are described as raging in the fight, and glutting themselves with the blood of the wounded.

Hesiod makes them daughters of Night and sisters of the Mœræ [4], who also appear on the shield of Hercules, and with whom they must not be confounded. They bear a resemblance to the Valkyries (*Choosers of the Slain*) of Northern mythology.

The Keres were styled [5], 1. *Implacable;* 2. *Stern-looking;* &c.

Ἐρινύες. *Furiæ. Furies.*

The Erínnyes would appear, according to the Odyssey [6], to have dwelt near the Harpies, and therefore, we might suppose, on the shore of Ocean. Though we place them here for the sake of convenience, they were evidently not of the dwellers of Olympus. They are spoken of by Homer in the plural and singular numbers; and their office was chiefly that of punishing gods and men for transgressions against those whom they were bound to

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[1] Il. ix. 410. [2] Il. xviii. 535.
[3] Hesiod, Shield of Hercules, 249. [4] Theog. 217.
[5] 1. *ἀμείλιχοι*: 2. *δεινωποί*. [6] Od. xx. 77.

esteem and reverence. When Phœnix relates his own history to Achilles, he tells him[1], that when at the desire of his mother he had done a deed which provoked the anger of his father, the latter called on the "hateful Erinnyes," and prayed that his son might be childless; and that "subterrane Zeus and awful Persephoneia" accomplished his prayers. Again[2], he says, that when Althæa cursed her son Meleager, she struck repeatedly the ground, calling on "Aïdes and awful Persephoneia", and that the "gloom-roaming Erinnys, with implacable heart, heard her from Erebus." In the purgative oath of Agamemnon[3], he calls on Zeus, Earth, Sun, and the Erinnyes, "who punish under the earth the men who have sworn falsely." These passages would perhaps lead to the opinion, that even in Homer's time the Erinnyes were inhabitants of the under-world. Finally[4], when Iris is advising Poseidon to yield to Zeus, she reminds him that "the Erinnyes always follow the elder." It is also said[5], that the Erinnyes deprived Xanthus, the horse of Achilles, of the power of speech which Hera had given him.

Homer assigns no parentage to the Erinnyes; but Hesiod[6] makes them to have sprung with the Giants and the Melian nymphs from the blood which dropped from Uranus when he was mutilated by his son Kronus. In the Orphic Hymns they are the daughters of Hades and Persephone. Their number was indefinite even in the time of Æschylus; but later poets reduced them to three,—Alecto, Megæra, and Tisíphone; and plagues, murder, war, and madness were ascribed to their agency.

Numerous temples and groves were consecrated to these terrible goddesses. There was one of their temples in Achæa, which if any one polluted with crime dared to

[1] Il. ix. 454. [2] Il. ix. 568.
[3] Il. xix. 258. This whole speech is regarded, we think justly, by Knight as an interpolation.
[4] Il. xv. 204. [5] Il. xix. 418.
[6] Theog. 185. It was natural that the first violation of filial duty should have given origin to these goddesses.

enter he instantly lost his reason[1]. The Œdipus at Colonos of Sophocles has eternised the memory of their grove at that place, where they were worshiped under the mild and placatory title of *The Gracious* (Εὐμενίδες). The drama of Æschylus, called from them The Eumenides, appallingly displays the power and terrors of these guilt-avenging goddesses.

The name Erinnys may be perhaps derived from *ἐριννεύω, to avenge*, though it is more probable that the reverse is the truth. They were evidently personifications of the stings of conscience, or of that sure and inscrutable punishment which so frequently overtakes secret guilt.

The epithets of these deities were[2], 1. *Hateful;* 2. *Gloom-roaming;* 3. *Dark-skinned;* &c.

[1] Paus. vii. 25. [2] 1. *στυγεραί*: 2. *ἠεροφοίτιες*: 3. *κυανόχρωτοι*.

Chapter XIII.

THEMIS, IRIS, PÆEON, SLEEP, DEATH, MOMUS, PERSONIFICATIONS.

Θέμις. *Themis. Law.*

This goddess appears once in the Ilias[1] among the inhabitants of Olympus, but nothing is said respecting her rank or her origin. By Hesiod[2] she is said to be a Titaness, one of the daughters of Heaven and Earth, and to have borne to Zeus, Peace, Order, Justice, the Fates, and the Seasons,—the natural progeny of Law (θέμις), and all deities beneficial to mankind.

Themis is said[3] to have succeeded her mother Earth in the possession of the Pythian oracle, and to have voluntarily resigned it to her sister Phœbe, who gave it as a christening-gift[4] to Phœbus Apollo.

Ἶρις. *Iris.*

The office of Iris, in the Ilias, is to act as the messenger of the king and queen of Olympus, a duty which is performed by Hermes in the Odyssey, in which poem there is not any mention made of Iris. Homer gives not the slightest hint of who her parents were; but analogy might lead to the supposition of Zeus being her sire, by some mother who is unknown. Hesiod[5] says that *swift* Iris and the Harpies, who fly "like the blasts of the winds or the birds," were the children of Thaumas (*Wonder*) by Electra

[1] Il. xv. 87.
[2] Theog. 135.
[3] Æschylus, Eumenides, 1. *et seq.* Ovid, Met. i. 321.
[4] γενέθλιον δόσιν. We know not how else to express it. It was the gift bestowed on the child the day it was named, which was usually the eighth day after the birth. See Terence, Phormio, i. 1, 12.
[5] Theog. 265.

(*Brightness*) the daughter of Oceanus. It is difficult to ascertain whether the poet in this place understands by Iris the celestial messenger, or the personification of the rainbow, which the Greeks named Iris. Perhaps the name of the goddess was given to this phænomenon, it being as it were a sign or message *sent* by Zeus to man[1]. By the Latin poets Iris is invariably confounded with the rainbow; and we find Virgil[2] assigning her on one occasion the task of freeing from the body the souls of those who had given themselves voluntary death. In Callimachus, who lived at the court of the Ptolemies, Iris performs all the duties of lady's-maid to Hera, to whose service she became appropriated after Hermes had taken her office of messenger.

Homer in one place styles Iris *Gold-winged*[3], and according to Aristophanes he likens her to a trembling dove. In the Birds of that poet, Epops says

> But how shall men esteem us gods, and not
> Jackdaws, since we have wings and fly about?

To which Peisthetærus replies,

> Nonsense! Egad, Hermes, who is a god,
> Wears wings and flies, and many other gods
> Do just the same. Thus Victory for you flies
> With golden wings; and so, egad, does Love:
> And like a trembling dove, old Homer saith,
> Was Iris.

Iris is called[4], 1. *Storm-footed;* 2. *Wind-footed;* 3. *Swift-footed;* 4. *Swift;* 5. *Gold-winged;* &c.

[1] Iris was probably derived from εἴρω *to speak* or *say*.
[2] Æneis, iv. 691.
[3] Il. viii. 398. This is the only line in Homer which makes against Voss's theory, of none of Homer's gods being winged. It is remarkable that P. Knight, who seems to have known nothing of that theory, rejects the whole episode 350—484.
[4] 1. ἀελλόπους: 2. ποδήνεμος: 3. πόδας ὠκέα: 4. ταχεῖα: 5. χρυσόπτερος.

Παιήων, Παιών, Παιάν. *Pæeon, Pæon.*

Pæéon was the family physician of Olympus. Nothing is said about his extraction. All we are told is, that he cured Ares when wounded by Diomedes[1], and Hades of the wound in his shoulder given him by Hercules[2], and that physicians were of his race[3]. His attributes were afterwards transferred to Apollo and his son Asclepius, occasioned perhaps by the resemblance between his name and the Pæan or solemn hymn to Apollo[4].

Ὕπνος καὶ Θάνατος. *Somnus et Mors. Sleep and Death.*

These two deities are called by Hesiod[5] the children of Night. By Homer they are, for a very natural and obvious reason, said to be twins. When, in the Ilias[6], Sarpedon the heroic and noble-minded son of Zeus falls by the hands of Patroclus, Apollo at the command of his father washes his body in the waters of the stream, anoints it with ambrosia, and clothing it in ambrosial garments commits it to the twin brothers Sleep and Death to convey to Lycia, there to be interred by his relatives and friends.

When Hera[7] resolves by her arts and beauty to melt the soul of Zeus in love, and lay him asleep on Mount Gárgarus, that Poseidon may meanwhile give victory to the Achæans, she takes her way thither from Olympus over Lemnos, where she meets Sleep. She accosts him as the king of all gods and men, and prays him to aid her in her project, promising as his reward a seat and footstool, the workmanship of Hephæstus. Sleep reminds the goddess of the imminent danger which he formerly ran, for having at her desire sealed the eyes of Zeus in slumber when Hercules was on his return from Troy, during which she raised a storm which drove the hero to Cos, and Zeus

[1] Il. v. 899.
[2] Il. v. 401.
[3] Od. iv. 232., a suspicious line.
[4] Il. i. 473.
[5] Theog. 212.
[6] Il. xvi. 676. *et seq.*
[7] Il. xiv. 230. *et seq.*

awaking in a rage, knocked the gods about the house, searching for Sleep, who only escaped by seeking the protection of Night, whom Zeus revered too much to offend. Hera, by urging that the affection of Zeus for the Trojans could not be supposed equal to that for his own son, and finally by offering and swearing to give him one of the younger Graces for his spouse, overcomes the fears of Sleep, who accompanies her to Ida, where taking the shape of a bird he sits in a tree till she has beguiled her lord. Sleep, having accomplished his task, speeds to the battle-field to inform Poseidon of what he had done.

The Latin poet Ovid[1], probably, as was usually the case, after some Grecian predecessor, gives a beautiful description of the cave of Sleep near the land of the Kimmerians, and of the *cortége* which there attended on him, as Morpheus, Icelus or Phobeter, and Phantasos; the first of whom takes the form of man to appear in dreams, the second of animals, the third of inanimate objects.

Death was brought on the stage by Euripides in his beautiful drama of Alcestis. He is deaf to the entreaties of Apollo to spare the Thessalian queen, but vanquished by Hercules is forced to resign his victim.

Μῶμος. *Momus.*

This god of raillery and ridicule does not appear to have been known to Homer. By Hesiod[2] he is classed among the children of Night. He very rarely appears in the more ancient literature; but, as was to be expected, makes some figure in the dialogues of the witty Lucian.

Personifications.

The practice of personification, or representing moral qualities as persons, appears to have been almost coeval with Grecian poetry and religion. Not that this habit

[1] Met. xi. 592.
[2] Theog. 214.

was peculiar to the Greeks, for it is to be found in almost all nations; but Grecian mythology presents a more copious array of such personages than is to be met in the polytheism or poetry of any nation which did not derive the custom from that people.

In Homer, to whom as the original fountain we continually revert, we meet a number of these moral qualities appearing as persons. Terror and Fear, the children of Ares and Strife his sister, rouze with him the Trojans to battle[1]. Strife is said to be small at first, but at last to raise her head to the heaven. She is sent forth[2] amidst the Achæans by Zeus, bearing the signal of war; and standing on the ship of Odysseus in the centre of the fleet, shouts so as to be heard at either extremity. When Ares[3] hears of the death of his son Ascalaphus, Terror and Fear are commanded to yoke the steeds to his car for the war.

Prayers (λιταὶ), says the poet[4], are the daughters of great Zeus, lame and wrinkled, with squinting eyes. They follow Mischief (ἄτη), and tend those she has injured: but Ate is strong and firm-footed, and gets far before them, afflicting men whom they afterwards heal. Elsewhere[5] he relates that Ate is the daughter of Zeus, who *injures* (ἀᾶται) all; that her feet are tender, and that she therefore does not walk on the ground, but on the heads of men. Having conspired with Hera to deceive her father, he took her by the hair and flung her to earth, with an oath that she should never return to Olympus.

The Theogony of Hesiod is full of these personified beings; and in the poetry and religion of later times they are too numerous to be summed up. The Metamorphoses of Ovid also offer abundant instances.

[1] Il. iv. 440.
[2] Il. xi. 3.
[3] Il. xv. 120.
[4] Il. ix. 502.
[5] Il. xix. 91. *et seq.*

Chapter XIV.

DIONYSUS.

Διώνυσος, Διόνυσος, Βάκχος. *Liber Pater. Bacchus.*

No deity of Grecian mythology has given occasion to greater mysticism than Dionysus the god of wine. Creutzer[1], for example, that prince of mystics, deduces his worship from India, and makes him identical with the Seeva of that country. According to him, the Vishnoo-religion had, at a period far beyond that of history, spread itself over the West, and in Greece was known as that of Apollo, the god of the sun and light. The wild religion of Seeva, which had overcome the milder one of Vishnoo on their natal soil, followed it in its progress to the West, proceeded as the religion of Dionysus through Egypt and anterior Asia, mingling itself with the systems of these countries, and entered Greece, where after a long struggle with the Apollo-system the two religions finally coalesced, the Dionysiac casting away some of its wildest and most extravagant practices.

This theory is founded on no stable evidence; and it has been, as appears to us, fully refuted and exposed by the sober and sagacious Voss[2], who, rejecting all air-built theory, bases his system on fact and testimony alone. We shall here attempt, chiefly under his guidance, to illustrate the changes which it is probable the mythology of this god gradually underwent.

It has been very justly observed by Lobeck[3], that almost all the passages in Homer in which there is any mention of or allusion to this god have been suspected by the ancient critics, either on account of some circumstances in themselves, or because they occur in places justly liable

[1] Symbolik.
[2] Anti-Symbolik.
[3] Aglaophamus, p. 285.

to suspicion. The first of these passages is that, in the sixth book of the Ilias[1], where Diomedes and Glaucus encounter in the field of battle. Here the former hero, who had just wounded no less than two deities, asks the latter if he is a god, adding, "I would not fight with the celestial gods; for the stout Lycurgus, son of Dryas, who contended with the celestial gods was not long-lived, who once chased the nurses of raging Dionysus through the holy Nyseïum, but they all flung their sacred utensils (θύσθλα) to the ground, when beaten by the ox-goad of the man-slaying Lycurgus; and Dionysus in affright plunged into the waves of the sea, and Thetis received him in her bosom terrified,—for great fear possessed him from the shouting of the man. The gods, who live at ease, then hated him, and the son of Kronus made him blind; nor was he long-lived, since he was odious to all the immortal gods." Language more unsuitable surely could not be put into the mouth of Diomedes; and we may observe that there is a kind of instinct of propriety, as we may term it, which always guides those poets who sing from inspiration and not from art, leading them to ascribe to the characters which they introduce no ideas and no language but what accurately correspond to their situation and character. This consideration when well weighed may suffice to render the above passage extremely suspicious.

The passage in the 14th book[2], in which Zeus so indecorously recounts his various amours to Hera, was rejected by Aristarchus and several of the best critics of antiquity. In this Zeus says that "Semele bore him Dionysus, *a joy to mortals.*" The passage in which Andromache is compared to a Mænas[3], besides that it occurs in one of the latter books, is regarded as an interpolation.

These are the only passages in the Ilias in which there is any allusion to Dionysus. In the Odyssey[4] it is said, that Artemis slew Ariadne in the isle of Dia, "on the

[1] Il. vi. 130.
[2] Il. xiv. 325.
[3] Il. xxii. 460.
[4] Od. xi. 325.

testimony (μαρτυρίῃσιν) of Dionysus"; but the circumstance of the *o* in the second syllable of his name being short in this place satisfied the grammarian Herodian, and ought to satisfy any one, that the line in question is spurious. In the last book of this poem[1] Thetis is said to have brought an urn (ἀμφιφορῆα), the gift of Dionysus, to receive the ashes of Achilles; but the spuriousness of that part of the poem is well known. It was further observed by the ancient critics, that Maron who gave the wine to Odysseus was the priest of Apollo, not of Dionysus.

Hesiod[2] says, that Cadmæan Semele bore to Zeus "the joy-full Dionysus, a mortal an immortal, but now they both are gods." Again[3], "gold-tressed Dionysus made blond Ariadne the daughter of Minos his blooming spouse, and Kronion made her ageless and immortal."

Far perhaps inferior in point of antiquity to Hesiod, is the Homeridian hymn to Dionysus which contains the following adventure of the god; a tale which Ovid[4] has narrated somewhat differently.

Dionysus once let himself be seen as a handsome youth on the shore of a desert island. Some Tyrsenian pirates were sailing by, who when they espied him jumped on shore and made him captive, thinking him to be of royal birth. They bound him with cords; but these instantly fell off him, and the god sat smiling in silence. The pilot perceiving these apparent signs of divinity, called to the crew that he was a god, and exhorted them to set him on shore, lest he should cause a tempest to come on. But the captain rebuked him sharply, desired him to mind his own business, and declared that they would take their captive to Egypt or elsewhere and sell him for a slave. They then set sail,—the wind blew fresh, and they were proceeding merrily along; when behold! streams of fragrant wine began to flow along the ship; vines with clustering grapes spread over the sail; and ivy, laden

[1] Od. xxiv. 74.
[2] Theog. 940.
[3] Theog. 947.
[4] Met. iii. 532. *et seq.*

with berries, ran up the mast and sides of the vessel. His shipmates in affright now called aloud to the pilot to make for the land; but the god assuming the form of a grim lion seized the captain, and the terrified crew to escape him leaped into the sea and became dolphins. The pilot alone remained on board; the god then declared to him who he was, and took him under his protection.

Another of these hymns relates, that the Nymphs received Dionysus from his father, and reared him in a fragrant cavern of the valleys of Nysa. He was counted among the Immortals; and when he grew up he went through the woody vales crowned with bay and ivy: the Nymphs followed him, and the wood was filled with their joyous clamour.

In these poems the mention of the ivy, and the epithet *noisy* (ἐρίβρομος), testify, as we shall see, their late age. Pindar also calls Dionysus *Ivy-bearing* (κισσοφόρος) and *noisy* (βρόμιος). Herodotus and the tragedians describe what we consider to be the mixed religion of Dionysus.

The idea of mere mortals, or the offspring of gods and mortals, being raised to divine rank and power, does not occur in the Ilias. Ganymedes and Tithonus, who were mortal by both father and mother, were carried off, the former by the gods to be the cup-bearer of Zeus[1], the latter by Eos; and it is to be presumed, though Homer does not expressly say so, that they were endowed with immortality. But all the *half-caste*, as we may call them, Hercules, Achilles, Sarpedon, Æneas, have no advantage over their fellow-mortals, except greater strength and more frequent aid from the gods.

But in the Odyssey we find the system of deification commenced. The sea-goddess Ino Leucothea, who gives Odysseus her veil to save him from being drowned, was, we are told, a daughter of Cadmus (a name which does not occur in the Ilias), "who had before been a speaking mortal, but was now allotted the honour of the gods in

[1] Il. xx. 234.

the depths of the sea." And again; Odysseus beholds in the realms of Hades the *image* (εἴδωλον) of Hercules, pursuing his usual occupations when on earth; but *himself* we are told "enjoys banquets among the immortal gods, and possesses fair-ankled Hebe." It is not however said that he had obtained the power of a god[1].

Supposing therefore Dionysus, as his name might appear to indicate, to have been one of the original Grecian deities, (and it is difficult to think that the vine and its produce, with which the "sons of the Achæans" were so familiar, could have been without a presiding god,) he may have been regarded as a son of Zeus by a goddess named Semele, who may have been the daughter of a god Cadmus. In after times, in pursuance of a practice hereafter to be explained, both father and daughter may have been degraded to the rank of a hero and a heroine, and Dionysus have consequently become the son of Zeus by a mortal mother. The vintage is in wine-countries at the present day, like hay-making and harvest-home in England, a time of merry-making and festivity; and the festival of the deity presiding over it may have been a very joyous one, and celebrated with abundance of noise and mirth. Such we say *may* have been (for we venture not to assert it) the original Dionysiac religion of Greece; and when we recollect the very incidental manner in which Demeter, undoubtedly one of the most ancient deities, is noticed in the Ilias, it should not excite any great surprise to find the poet totally omitting all mention of the wine-god.

To pass from conjecture to certainty, it appears quite clear that the part of Thrace lying along the northern coast of the Ægean was in the earliest times a chief seat of the Dionysiac religion; where the worship of the god of wine was celebrated with great noise and tumult by the

[1] Od. v. 333. xi. 601. The last of these passages we are persuaded is spurious (see above p. 70.), and the first is perhaps not altogether free from suspicion.

people of that country ; and, supposing the passage in the sixth book of the Ilias to be genuine, some account of it had possibly reached the ears of Homer. The Thracian worship of Dionysus, it is not improbable, was not introduced into Greece till after the time when the Æolians colonised the coast of Asia about the Hellespont[1]. Here they became acquainted with the enthusiastic orgies of the Great Mother, and of the god Sabazius; who, as it would appear, was the same with Dionysus, and an object of veneration both to Phrygians and Thracians, and who was worshiped under the form of an ox, as being the patron of agriculture. As polytheism is not jealous, and readily permits of the introduction of new deities into the system, particularly if their attributes or festivals have a resemblance to any of the old ones[2], the worship of this new god was adopted by the Grecian colonists, and diffused over the isles and continent of Greece : not, however, without considerable opposition from the sober common-sense of several individuals of eminence, as appears by the mythic tales of Pentheus and Perseus, which are apparently real occurrences thrown back into the mythic age[3]. The original Grecian festivals, though of a joyous cheerful character, were so widely different from the raving orgies and wild licentiousness of this Dionysiac religion, that it is quite evident the latter could not have been known in Greece during the Achæan period.

There can be no doubt of the Dionysiac religion with its nocturnal orgies and indecent extravagance having been very prevalent among the Greeks at the time when the Ionians were permitted to settle in Egypt. It is in no small degree surprising with what facility the Grecian and Egyptian systems coalesced, with what open-mouthed credulity the Grecian settlers and travellers swallowed all the fictions of the cunning priesthood of that country, and with what barefaced assurance the latter palmed on their unsuspecting auditors the most incredible lies. In reading the Euterpe of Herodotus, one might fancy one's self beholding Captain Wilford listening with devout belief to his artful Pundit[1]; so little suspicion does the Father of History betray of his having been played upon by the grave linen-clad personages who did him the honour to initiate him in their mysteries.

[1] Not till a century or two after the time of Homer in the opinion of Lobeck. (Aglaophamus, p. 672.)

[2] It was thus that there was a great resemblance observed between the Dionysia of Athens and the Saturnalia of Rome.

[3] Had the consul Posthumus (Livy, xxxix. 8.) lived before history was written at Rome, and had the Bacchic orgies obtained a footing in that city, he would probably have figured as a Pentheus in the mythic annals of Rome.

The theory boldly advanced by the Egyptian priesthood was, that all the religion of Greece had been imported into that country by colonies of Egyptians,—a people, by the way, without ships, and who held the sea in abhorrence;—who civilised the mast-eating savages that roamed its uncultivated wilds, and instructed them in the nature and worship of the gods. The deities of Greece were therefore to find their prototypes in Egypt; and Dionysus was honoured by being identified with Osiris, the great god of the land of Nile. Herodotus informs us how Melampus, who introduced his worship into Greece, had learned it from Cadmus the Phœnician, who had derived his knowledge of course from Egypt. As the realm of Osiris did not abound in vines[2], the ivy with its clustering berries which grew there was appropriated to the god; and it now became one of the favourite plants of Dionysus, as appears by the Homeridian hymn above cited.

The Egyptians had fabled that their god Osiris had made a progress through the world, to instruct mankind in agriculture and planting. The Greeks caught up the idea, and represented the son of Semele—for the popular faith did not give up the old legend of his Theban birth—as roaming through the greater part of the earth. In the

[1] See the Asiatic Researches. [2] Herodotus says there were no vines in Egypt. Egyptian vines are mentioned in Genesis, xl. 9.

Bacchæ of Euripides the god describes himself as having gone through Lydia, Phrygia, Persia, Bactria, Media, Arabia, and the coast of Asia, inhabited by mingled Greeks and barbarians, throughout all which he had established his dances and his religious rites.

When Alexander and his army had penetrated to the modern Caubul, they found ivy and wild vines on the sides of Mount Merus and on the banks of the Hydaspes; they also met processions, accompanied by the sound of drums and party-coloured dresses, like those worn in the Bacchic orgies of Greece and Lesser Asia. The flatterers of the conqueror took thence occasion to fable, that Dionysus had, like Hercules and their own great king, marched as a conqueror throughout the East; had planted there the ivy and the vine; had built the city Nysa; and named the mountain Merus, from the circumstance of his birth from the *thigh* (μηρὸς) of Zeus. At length, during the time of the Græco-Bactric kingdom, some Greek writers, on whom it is probable the Bramins imposed, as they have since done on the English, gave out that Dionysus was a native Indian, who having taught the art of wine-making in that country, made a conquering expedition through the world, to instruct mankind in the culture of the vine and other useful arts. And thus the culture of the vine came to Greece, from a land which does not produce that plant[1].

This last is the absurd hypothesis which we have seen renewed in our own days, and supported by all the efforts of ingenious etymology.

The adventures of this god furnished a rich fund of materials for the poets of Greece,—particularly those who

[1] A. W. Schlegel, though in general inclined to what we call the mystic theory, expressly denies in his Indian Library that the Greeks had previous to the conquests of Alexander any idea of an expedition of Bacchus to or from India. We ask the advocates of the Indian origin of the Bacchic religion for their proofs, and get nothing in reply but confident assertion or slight resemblances of names and ceremonies.

devoted themselves to the drama, of which he was the patron. The plays whose subjects were taken from his history were numerous, and one fine specimen of them, the Bacchæ of Euripides, has come down to us. The Frogs of Aristophanes will show what use the comic poets made of the person of the god of wine and the drama. The dithyrambic poets also celebrated him, and the historians gave his actions a place in their works. From all these various works, at present for the far greater part lost, Nonnus, a native of Panopolis in Egypt, composed in the fifth century of the Christian æra his poem called the Dionysiacs, which may be regarded as a vast repertory of Bacchic fable, containing almost all the adventures which have been invented for this god, and which on that account we will here analyse with as much brevity as is consistent with clearness.

The poet, negligent of the Horatian precept, does not hurry his reader into the midst of affairs, but begins methodically at the beginning; narrating the setting forth of Cadmus in search of his sister Europa, whom Zeus had carried off. He comes to the cave of Typhoëus, who had stolen the thunderbolts of Zeus while that god was keeping an amorous engagement with Ploto the mother of Tantalus. At this place Zeus meets him, and engages him to attempt the recovery of his thunder; and Cadmus, putting on the dress of a shepherd, goes to the cavern of the giant, who entreats him to play on the pipes, agreeing to give him the thunder in return. Cadmus complied; and when he had gotten the thunder, fled and delivered it to Zeus. Typhoëus, about to renew the war against the gods, feeling the want of his thunder, rages in such a manner as to terrify all the gods and goddesses, till Victory encourages Zeus by promising him her aid. Typhoëus however puts the gods to flight, and menaces them with slavery. He rouses the giants to arms: Zeus marshals the Celestials. Mountains are piled on mountains by Typhoëus: all the elements but the earth

are against him: and at length he falls down vanquished. Zeus insults over him, and, as a reward to Cadmus for his services, promises him that he shall be the son-in-law of Ares and Aphrodite.

Cadmus, accordingly, accompanied by Persuasion sails to Thrace, the domain of the god of war, in search of Harmonia his promised bride. He comes to the splendid gardens of Electra, who was bringing up Harmonia along with her own son. Zeus sends Hermes to persuade her to give the maiden to the brother of Europa. The great difficulty, however, is on the part of Harmonia herself, who considers a mere stranger unworthy of so high an honour. But Aphrodite takes the form of Peisinoë (*Mind-persuader*), and uses such strong arguments with her daughter, that she not only feels disposed to compliance, but even conceives a violent passion for Cadmus.

Accompanied by Harmonia, Cadmus now proceeds to Greece; and consulting the Delphic oracle, he is told to build a city in the place where the bull who was to be his guide should lie down. It was near the fountain of Dirce, in the future Bœotia, that the bull lay on the ground; and the companions of Cadmus are here devoured by a serpent of huge magnitude sacred to Ares. In his own conflict with the monster, Cadmus aided by Pallas Athena slays him; and sowing his teeth, by the direction of the goddess, a crop of giants springs up, who however fall again by mutual wounds.

The city of Thebes is built, and Amphion surrounds it with walls: the gates are consecrated to the gods; and Cadmus now espouses Harmonia. The deities honour the nuptial feast with their presence, and bestow their gifts on the bride and bridegroom. The produce of their union are Autonoe, Ino, Agave, and Semele the most beautiful of all, and one son named Polydorus. The three elder sisters are married; but for Semele a higher fate is reserved: she is to be the mother of a *new* Bacchus; for Zagreus, the son of Zeus and Persephone, had been the *first* of the name.

The story of Zagreus was this[1]. The hand of Persephone had been sought by all the gods; but Demeter had concealed her; for on consulting a soothsayer she had learned what was to betide. Zeus meantime, carefully as Persephone was hidden, had discovered and enjoyed her in the form of a serpent. The fruit of their loves was Zagreus, who was at the instigation of Hera torn to pieces by the Titans, and underwent a variety of changes of form. Zeus in his rage at this deed set the earth on fire; but moved by the prayers of Oceanus he quenched it with a deluge, which destroyed all animal life, and whose waters mounted up to heaven. Poseidon, striking the earth with his trident, opened a chasm which swallowed up the inundation, and the earth was again adapted for the habitation of men; but Deucalion alone was living. It was however soon replenished with the human race, but their life was miserable; and Æon (*Age*) besought Zeus on their behalf, who promised that they should once more have joyous wine and Bacchus its inventor.

Eros (*Love*) now aims at the breast of Zeus one of the twelve arrows which he had destined for him; and that god beholding Semele, who having offered a sacrifice in consequence of an ominous dream had been sprinkled with the blood and had gone to bathe herself, becomes enamoured. In the night Zeus approached her, and assuming the forms of divers animals accomplished his wishes. Semele when about to become a mother behaves herself like a future Bacchante. Envy taking the form of Ares, goes to Hera and Pallas, and declares that she will quit heaven if henceforth the children of men are to be received into it. Hera now asks Deceit for her girdle which gives the power of transmu-

[1] See above, p. 141. It is the opinion of Lobeck (Aglaophamus, l. ii. p. 2. c. 8.) that this tale of Zagreus was the invention of Onomacritus, and a transference of the Egyptian legend of Osiris slain and torn to pieces by Typhon to the Grecian mythology, the names of the actors being altered so as to accord with the deities of the latter system.

ting the form; and assuming that of the nurse of Semele, goes to her, and persuades her to ask of Zeus to come armed with his thunder as a proof of his divinity. Semele wearies the god with her entreaties: he vehemently exhorts her to refrain, but to no purpose. At length, to gratify her, he comes surrounded by thunder and lightning, and Semele expires in the flames. Zeus sews up in his thigh the embryo-Bacchus, and assigns Semele a place in heaven.

When the due period had elapsed Dionysus saw the light, and Zeus gave him in charge to Hermes to convey to the daughters of Lamus to be reared by them. But Hera on this coming to her knowledge inspired them with madness, and Hermes delivered his charge to Ino. Scarcely however had she received him, when Hera discovered this retreat also; and Hermes finally committed the babe to Rhea. The child here grows up in great vigour, and Semele beholding him is filled with pride. Ino, driven mad by Hera for her kindness to the infant Dionysus, roves over various regions, and at length is restored to her senses by Apollo. Her husband Athamas had meantime, thinking her to be lost, espoused Themisto; who, driven also to madness, slays all her children. Athamas now runs mad also, kills his son Learchus, and casts his other son Melicerta into a caldron; and Ino returns just in time to save him, and plunges with him into the sea, where she becomes a goddess under the name of Leucothea, and Melicerta is also made a god of the sea. Zeus points out the event to Semele, who ungenerously triumphs over her sister.

Dionysus, meanwhile, is reared in Lydia by Rhea-Cybele. His playmates are the Satyrs, and especially the youth Ampelus (*Vine*). His affection for this youth increases every day: he enjoys his society alone, plays and wrestles with him, makes races among the Satyrs, and causes Ampelus to gain the prize. Dionysus engages in a contest of swimming with Ampelus, and lets him gain

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the victory there also. Ampelus grown bolder now plays with the wild beasts; and Dionysus prescient of his fate warns him, but in vain. Ate (*Mischief*) persuades Ampelus to mount a bull; and when he has done so he mocks at the horned Moon, who incensed sends a gad-fly to sting the bull, and Ampelus is thrown, and his neck broken. Dionysus sets no bounds to his grief, menaces all the beasts, and demands back from the gods the life of Ampelus. Love consoles him by relating the history of Calamus and Carpus (*Halm* and *Fruit*), who loved as he and Ampelus had done, and of whom the former slew himself when the latter had been drowned.

The Seasons seek the palace of the Sun, and Autumn asks him to grant her power to bestow a gift on the earth. The radiant deity shows them the tables of fate, in the third of which the vine was promised to the earth. Autumn on beholding this rejoices and departs. Dionysus, still mourning, moves the Parcæ to pity; and Atropos promises him the restoration to life of Ampelus under another form. A vine (ἄμπελος) shoots up laden with grapes: Dionysus, exulting with joy, makes wine and drinks it. The Satyrs also play the part of vintagers,—drink, dance, and get drunk.

Zeus sends Iris to excite Bacchus to undertake an expedition against the Indians and their haughty king Deriades. The celestial envoy becomes mute with awe on entering the cavern of Rhea; but the Corybantes at the command of their mistress give the daunted goddess some wine to drink, and she forthwith delivers her message. Pyrrhichius assembles the army, which is commanded by Actæon, Hymenæus, Erechtheus, Aristæus (the inventor of mead, whose liquor however the gods had pronounced inferior to the wine of Dionysus), Ogyrus, and Priasus. A long catalogue of nations and towns which contributed to swell the host is here given by the poet; and Rhea marshals the troops in Lydia and Phrygia. There were the Cabiri, the Corybantes, the Telchines, Cyclopes, Pans, Satyrs, Hyades (whom Hera had turned

into Centaurs, because they had educated Dionysus in a female form among them), Centaurs, Nymphs, and Bassarides.

Armed with a thyrsus and a horn, instead of a crater, Dionysus himself precedes this mingled rout. The army marches; the Indians and their leaders arm; the Bassarides furiously fall on them, changing themselves into various forms. Dionysus turns a river that was running blood into wine, and the Indus expresses its amazement at the deed: but the Indians drink unwittingly of the transmuted stream, become mad-drunk, fall asleep, and talk in their slumbers. Dionysus and his host fall on them as they lie incapable of resistance, and take a number of captives. At length Dionysus comes to where he meets a beautiful nymph named Nicæa, a huntress, and the rival of Artemis in chastity, who being loved by a shepherd named Hymnus, and loved in vain, had slain him with an arrow when he entreated death at her hands. Love had threatened her with vengeance for the cruel deed; and all, even Adrastia (*Nemesis*) and Artemis, had mourned for the unhappy lover.

Dionysus having seen Nicæa bathing, becomes enamoured and seeks her love, making the most lavish offers and promises; but the nymph treats his proffers with disdain, and adds menaces to her refusal. He retires, charging his dog to follow carefully the steps of the nymph. An old Ash (μελία) advises Bacchus to do as Zeus had done before him in the case of Danae and Semele, and attack the nymph when asleep. Nicæa, meantime, as she flies from the god comes to the river which now ran wine, and being thirsty drinks of it. The consequences may easily be conceived: she awakes in rage and despair, resolves on death, and vows vengeance on her betrayer. She brings forth a daughter, who is named Telete (τελετὴ, *Initiation*), and Dionysus raises in her honour a city named from her.

Preparing for war again on the Indians, Dionysus plants vines, and he is hospitably entertained by one Bronchus,

whom he instructs in the management of wine. Astraëis meantime discovers to Orontes, the son-in-law of Deriades, the trick of Dionysus about the river of wine, and he challenges the invader to single combat. A general engagement commences; Orontes fiercely falls on the army of Dionysus, and attacks their leader himself, but is unable to wound him; while Dionysus with his thyrsus rends the corslet of Orontes, whose life he however magnanimously spares. But Orontes unable to endure the indignity of defeat slays himself, after invoking the Sun. Dionysus insults over him, and puts his army to flight. The wounded of the Bacchic host are dressed by Aristæus, who cures them with herbs, honey, wine, and charms. The hymn of victory is sung, and Blemys an Indian king received to submission and appointed to rule over the Æthiopians.

Dionysus coming to king Staphylus (σταφυλὴ, *vine* or *bunch*) is by him hospitably received. King Staphylus himself, his wife Methe (μέθη *Drunkenness*), and his son Botrys (βότρυς, *bunch*,) all drink wine, get drunk, and dance, till fatigued with their exertions they go to rest. A strange and portentous dream comes to Dionysus as he sleeps, and shortly afterwards Staphylus dies: Dionysus comforts the widow Methe, who asks and obtains from him wine to drown her grief; and he further promises her that he will call the *vine* after the name of her husband, *bunches of grapes* from that of her son, and assures her that there will never be a merry-making without Methe, *i. e.* Drunkenness. He establishes Indian funeral games in honour of Staphylus, in which the Attic Erechtheus sings to his lyre the origin of corn through Demeter and Triptolemus, but is vanquished by the Thessalian Œagrus, who chaunts the loves of Apollo and Hyacinthus. Silenus and Maron dance; the former invoking Staphylus represents the story of Hebe and Ganymedes. Maron dances the contest of Dionysus and Aristæus in presence of the gods respecting the superiority of wine or mead. Maron is victorious, and Silenus is changed into

a river, like that more ancient Silenus (Marsyas), when vanquished and flayed by Apollo in their musical contest. In conclusion, Dionysus takes Methe with him as his constant companion.

Strife now taking the form of Rhea exhorts Bacchus to prosecute the war, and he makes preparation for action. Meanwhile one of his companions named Pithus is changed into a *jar* (πίθος), and he greatly rejoices at the transformation. Lycurgus the son of Dryas, a fierce king of Arabia, is stirred up by Iris to war against Dionysus, who at the mandate of Hera takes for that purpose the form of Ares, and then under that of Hermes persuades Dionysus to engage the Arabian king, unarmed. In consequence of this treacherous advice, the Bacchæ are put to flight; Dionysus himself flies into the sea to Nereus and Thetis, and Lycurgus threatens to send for fishers to take him. Lycurgus pursues the Bacchæ, and takes the nymph Ambrosia, who on imploring the aid of Earth is turned into a vine, which when grasped by Lycurgus holds him fast, and the Bacchæ surround and insult him. Poseidon smites Arabia with his trident; Lycurgus rages in vain, and Zeus strikes him blind.

Dionysus sends a herald to Deriades demanding submission, but that monarch prepares for war. As the army of Bacchus wanders along the Hydaspes, Thureus a fierce Indian leader reviles them, and the Indians meditate an attack on their enemies when occupied at their meal. One of the Hamadryades deserts to Bacchus and discovers the plot. The Dionysic army feigns flight, draws the enemy into the plain, and routs and drives them into the Hydaspes, where many are drowned, and the contest is continued in the waves. Some slay themselves, others invoke the aid of the Hydaspes; Thureus alone escapes. The army of Dionysus passes the Hydaspes, who calls on his brother Æolus to aid and drown the Bacchæ with his storms. This, Æolus attempts in vain; Dionysus threatens, and at length sets fire to the Hydaspes, at which bold deed Oceanus is enraged, and the Naiades take to flight. Zeus

mediates; Hydaspes implores the clemency of Dionysus, promising to allow him to take his reeds for making pipes; and Dionysus appeased extinguishes the flames.

Deriades prepares again for battle: Thureus relates to him the fatal issue of the late conflict, and advises him to consult the Brachmans. Dionysus on his side holds a joyous banquet, at which Leucas the Lesbian sings how Aphrodite once went to the distaff of Pallas and span a robe which caused Love to vanish from the earth; how Pallas in anger went to the gods, and was there derided by Hermes; and how at length Aphrodite returned to her own office. All when the feast was ended retired to rest, and dreamed of war and victory.

The seventh and last year of the Indian war is at hand; and the poet, setting the deeds of Dionysus far above those of Perseus and Hercules, calls on the Muse to aid him in singing it: he then resumes his narrative. The Indians still indulge in grief for the lost battle; Hydaspes is changed into wine, and Attis brings to Dionysus impatient of rest, armour from Rhea fashioned by the hand of Hephæstus. The shield displayed the figures of the Sun, Moon, Stars, Rivers, Thebes, Amphion, Ganymedes, Damasenus engaging and slaying the dragon, and Rhea handing a stone to Kronus.

Pallas craftily excites Deriades to battle, who urges on his generals, and among them Tectaphus, who once when in a dungeon was fed by the milk of his daughter. He also prepares his elephants for the fight, addresses and encourages his soldiers, deriding Dionysus and his father. The Indians advance full of vigour and in various arms; Dionysus disposes his troops in four divisions, and cheers them by a speech; Zeus convokes a council of the gods, and orders them all to aid his son, pronouncing heavy threats against those who refuse. The battle commences; Dexiochus and Corymbasus distinguish themselves among the Indians; the latter even when slain still stands in his rank. One of the Athenian followers of Erechtheus, after he has lost both his hands, continues to fight valiantly against

the foe. The Cyclopes now advance, and the troops of Deriades are reduced to straits; many fall, and Deriades himself is surrounded; but Hera inspires him with courage, and Morrheus rushes on the Satyrs. Hymenæus the favourite of Dionysus is carried away by his valour, and Dionysus unable to avert from him a deadly wound bitterly laments his fate. The battle is again renewed; Dionysus and Deriades engage in single conflict, till night parts the combatants. Ares is warned by Rhea in a dream against yielding any further aid to Deriades, and he departs to Olympus. Bacchus again assails the Indian army; Morrheus rouses Deriades by his taunts, and wounds Eurymedon, who calls on his father Hephæstus for aid, and it is only by the assistance of the Hydaspes that Morrheus escapes the vengeance of the god. Tectaphus also attacks the Dionysians, but falls, and dying calls on his daughter for aid, who weeps in vain, and can only deplore his fate. Morrheus and Deriades set on by Hera assail Bacchus, who flies, till at the voice of Athena he again stands his ground.

Hera still vindictive applies to Persephone to send one of the Furies against Dionysus. The charge is given to Megæra, and Iris at the command of Hera seeks an opportunity of casting Zeus into a slumber. Hera meanwhile asks Aphrodite for her girdle, that she may inspire her spouse with love, and so cause him to neglect the interests of Dionysus. The goddess of beauty accedes to the desire of the queen of heaven, and delivers the magic belt; furnished with which she approaches Zeus, and the girdle justifies its reputation. Reposing in his cloud-formed chamber the god forgets the dangers of his son, whom Megæra now strikes with madness; while Ares again descends from Olympus, and aids Deriades in his attack on the Bacchic host, who fly,—Dionysus himself, Silenus, and the Cyclopes giving the example; Æacus alone maintains his ground: the Hamadryades mourn over the slain Bassarides.

Pasithea, one of the Graces, while gathering flowers for Aphrodite, beholds the madness of Dionysus and the rout of his army, and is touched with pity at the sight. She informs Aphrodite of what she had seen; and that goddess prevails on Love to inspire Morrheus with a passion for the Bacchante Chalcomede. Love obeys his mother and wounds Morrheus, who pursues the maiden with sighs and tears; but Chalcomede avoids him, till advised by Thetis at least to feign a flame. Morrheus wanders about in perplexity, and Hysacus, the slave of his wife Cheirobia the daughter of Deriades, gives him advice and consolation; but even in his dreams the image of Chalcomede is before him. The battle is renewed: Morrheus takes eleven Hyades, and gives them to Deriades as his bridal gift, promising soon to put Dionysus into his hands. The prudent monarch warns him against letting himself be caught by the beauty of the Bacchæ, who are again routed and pent up in a town, and many of them slain. Morrheus longs to take Chalcomede, who flies from him though feigning love. Many of the Bacchæ perish in the town,—Deriades still cautioning his warriors against their charms.

Morrheus at length comes up with Chalcomede, who desires him if he would possess her love to lay aside his arms. He promises, and obeys. Aphrodite showing Morrheus to Ares entreats him to encompass the body of Chalcomede with a serpent. Ares complies, and Morrheus fears to approach the virgin. Hermes now takes the form of Dionysus and encourages the Bassarides. Zeus awaking, and beholding the flight of Dionysus, requires Hera to cure him with her milk. Though unwilling, she obeys. He returns to his army, and marshals it anew.

Meantime discord arises among the Olympians, who take different sides. Poseidon rises against the Sun, Ares against Athena, Artemis against Hera. Artemis is wounded in the conflict and cured by Apollo, and peace is restored by Hermes. On earth Deriades renews the war: Dionysus makes the wild beasts charge the Indian army: they fall on the elephants: he himself, assuming

a great variety of forms, engages Deriades ; and while the Indian is railing at him for so doing, entangles him in vines. At his entreaty Dionysus looses him, but is again attacked by him ; and he now sees plainly that nothing is to be effected by land-battles. He therefore directs ships to be built ; and a truce for three days is made for the purpose of burying the dead ; during which time Dionysus performs the funeral rites of Opheltes, slays twelve Indian captives at his pyre, and celebrates funeral games in his honour.

Numerous prodigies appear at the termination of the truce,—such as an eclipse of the sun, an eagle carrying a serpent, &c. Idmon the soothsayer, when consulted by Erechtheus, declares them to be favourable to the Bacchic host and adverse to their enemies. Hermes expounds them to Dionysus, and takes this occasion of narrating to him the tale of Phaëthon the son of Helius, who would drive his father's chariot, and found his grave in the Eridanus ; but was thence translated to heaven, where he forms the constellation of the Charioteer. The river was also removed thither ; and the Heliades weeping for their brother were transformed into the trees which drop amber.

The Rhadamanes bring to Dionysus the ships which they had prepared. Deriades makes ready his fleet, and exhorts his men : Dionysus does the same ; and the engagement commences. The Indians are surrounded : Æacus prays to Zeus for rain, Erechtheus to Boreas for a storm against the Indians. Several are killed or swallowed by the sea-monsters : Morrheus is wounded by Dionysus, and healed by a Brachman : the rain and storm gain the victory for Dionysus : Eurymedon burns the Indian fleet : Deriades is forced to fly to land ; and Athena in the form of Morrheus persuades him to continue the battle : but Dionysus now comes up with and slays him. His lifeless corse falls into the Hydaspes : his wife Orsoboë and his daughter Cheirobia bitterly lament his death.

The Dionysiac army sing songs of victory. Dionysus leads them through Arabia, and they arrive at Tyre, whose ancient history is here inserted ; and Hercules Astrochiton (*Star-coat*) entertains him, and narrates the origin and changes of the world down to the building of Tyre. Dionysus gives Star-coat a crater, and receives in return a tunic. Proceeding to Mount Libanus, Dionysus comes to Beroe ; and the poet at great length narrates the history and legends of this town ; its origin from the nymph Beroe, and its foundation by Aphrodite. For this goddess had required of Eros, with the promise of a reward, to wound both Poseidon and Dionysus with an arrow which would inspire them both with love for Beroe her own daughter by Adonis. Love exerts his power : Dionysus follows Beroe whithersoever she goes, addresses her with awe, and calls her a goddess. The nymph departs in pride ; and Pan advises Dionysus to appear before her in the form of a rustic. He does so, offers himself to her as her slave, and at length declares who he is. Still the nymph is not mollified. Poseidon beholding her is equally inflamed, and proffers love ; and Aphrodite declares that the suitors must contend for the hand of her daughter.

The gods assemble to behold the contest. Beroe's heart inclines to Dionysus. Great preparations are made on both sides. Dionysus incites his party : Poseidon inveighs against him. The fight begins : the troops of Poseidon charge those of Dionysus : the animals on both sides fight. At the prayers of Psamathea Zeus gives the victory to Poseidon, and terrifies Dionysus with his thunderbolts. Poseidon gains Beroe, and Love consoles Dionysus by promising him Ariadne.

Dionysus at length arrives in Greece, where Pentheus resists him ; but his troops are routed by those of Dionysus. Agave the mother of Pentheus, terrified by a dream of ill omen, sacrifices to the gods. Her son, however, still threatens death to Dionysus, who invokes the Moon, Hecate, and Persephone. The Moon reminds him of all he had already done : Persephone sends the Eumenides

into the house of Pentheus; and Agave filled with madness vociferates aloud, determines to receive the orgies of Dionysus, and accompanied by Cadmus, now far advanced in years, mingles herself with the Bacchæ. Pentheus derides this action, depreciates the value of wine, and extols that of the gifts of Demeter; and the poet here narrates how Dionysus had once been taken by pirates when he was desirous of passing from the isle of Naxos to Ionia, and had turned them into dolphins,—a fish thenceforth sacred to him. At length Pentheus arms himself: Bacchus assumes the form of a slave: Pentheus takes several of the Bacchæ, but they are miraculously released; and Pentheus, encompassed with flames, and raging, flings reproaches at Dionysus; who replies mildly, and so circumvents him by deceit that he puts on female attire and joins the Bacchæ; in which guise he appears as a lion to his mother and her sister Autonoe, and is by them torn to pieces and his head brought to Cadmus, who laments over his unhappy fate. His lamentations are increased by those of Agave, who now recognizes the head of her unfortunate son. She is comforted by Autonoe, and Cadmus is consoled by Bacchus.

Dionysus is received joyfully at Athens, and hospitably entertained by Icarius, on whom he bestows his gift of wine, as also on his workmen, who become intoxicated by it and kill their master, thinking that he had poisoned them. Icarius appears in a dream to his daughter Erigone, and reveals to her his wretched fate: in grief and despair she ends her days by suspension, and both are afterwards raised by Dionysus to the skies. Dionysus comes to the isle of Naxos, where he finds Ariadne, who had been deserted by Theseus, and admires her beauty as she sleeps. While he is gazing she awakes, and filled with love he prefers his suit, and meets a favourable reception. He now directs his course to Argos, where he is opposed by Perseus, whom Hera (the Argive goddess) inflames to the highest pitch. Perseus arms himself against Dionysus; each warrior reviles the other. Unable to gain any advantage over his

adversary, Perseus turns Ariadne to stone, by displaying the head of Medusa; but Bacchus raises her to heaven, where she becomes the goddess Maia. Peace is restored by Hermes, and the Argives receive the worship of Bacchus.

Dionysus comes to Thrace, and Hera excites Earth against him, who arms to oppose him her sons the wild beasts and giants; but all are vanquished by Dionysus, who thence passes to Phrygia, where falling in love with Pallene, who had hitherto vanquished all her suitors in wrestling, he conquers her and makes her his own. Returned at last to Rhea, he beholds the huntress Aura (*Air*) and loves her. The nymph dreams of loss of virginity, and enraged at her dream proudly exalts herself against Artemis, who complains of the insult, and is promised vengeance by Nemesis. In consequence Dionysus causes a fountain of wine to spring up, at which Aura arriving drinks, and becoming intoxicated falls asleep, in which state she falls an easy victim to the conqueror of India. On awaking she raves and deplores her calamity. Artemis cruelly mocks her distress, but Nicæa pities and consoles the afflicted nymph. In due time Aura bears twins, one of which she devours, and is then converted into a fountain: Artemis taking the remaining babe rears it, and Dionysus having raised Ariadne to the skies, returns himself to Olympus.

Such are the contents of that wild singular medley, that Grecian Ramayuna as we may call it, the Dionysiacs of Nonnus. As a mass of mythic lore, drawn from sources which are for the greater part long since dried up, it will always be of value; and the story of Pentheus alone, when compared with the drama of Euripides, will suffice to prove how little Nonnus ventured to depart from the steps of his authorities. With all its extravagance and absurdity, it occasionally exhibits veins of rich and genuine poetry, and some proofs might be offered that the far greater Milton did not disdain at times to adopt the imagery and language of the Panopolitan poet.

The worship of Dionysus prevailed in almost all parts of Greece; but it was chiefly celebrated in Athens, Thebes, Arcadia, and the islands Andros, Naxos, Samos, and Lesbos. In the feasts of Dionysus men and women joined, dressed in Asiatic robes and bonnets; their heads wreathed with vine- and ivy-leaves, with fawn-skins (*νεβρίδες*) flung over their shoulders, and *thyrsi* or spears twined with vine-leaves in their hands, they ran bellowing through the country *Io Bacche! Evoi! Iacche!* &c., swinging their thyrsi, beating on drums, and sounding various instruments. Indecent emblems were carried in processions at which modest virgins assisted; and altogether, no ceremony more immoral or debasing is celebrated in India at the present day, than polished Athens performed in the Phrygio-Grecian Dionysia, though ancient and modern mystics endeavour to extract profound and solemn mysteries from them.

The women who bore a chief part in these frantic revels were called *Mænades, Bacchæ, Thyiades, Evades, Bassaræ;* names of which the origin is apparent.

Dionysus was represented in a variety of modes and characters by the ancient artists. The Theban Dionysus appears with the delicate lineaments of a maiden rather than those of a young man; his whole air and gait are effeminate; his long flowing hair is collected behind his head, wreathed with ivy or a fillet; he is either naked, or wrapped in a large cloak, and the *nebris* is sometimes flung over his shoulders; he carries a crook or a thyrsus, and a panther generally lies at his feet. In some monuments Dionysus appears *bearded*, in others *horned* (the Bacchus-Sabazius), whence in the mysteries he was identified with Osiris, and regarded as the Sun. He is sometimes alone, at other times in company with Ariadne or Ampelus.

His *triumph* over the Indians is represented in great pomp. The captives are chained and placed on waggons or elephants, and among them is carried a large *crater* full of wine; Dionysus is in a chariot drawn by elephants or

panthers, leaning on Ampelus, preceded by Pan, and followed by Silenus, the Satyrs, Mænades, and Bacchantes, on foot or on horseback, who make the air resound with their cries and the clash of their instruments. The *Indian* Bacchus is always bearded.

It is with reason that Sophocles[1] styles Dionysus *many-named* (*πολυώνυμος*), for in the Orphic hymns alone we meet upwards of forty of his appellations. Some of the principal of them are, *Bacchus*[2], probably from the noise with which his festivals were celebrated; *Bromius*, for the same reason; *Bassareus*, from the long dresses named *bassaræ* worn by the Thracians; *Dithyrambus*, from the odes of that name, or from his double birth (*δὶς θύρα*); *Eleleus* and *Evius*, from the shouting; *Lyæus*, as *loosing* from care; *Lenæus*, from the *wine-press*.

Dionysus was also called[3], 1. *Muse-leader;* 2. *Bull-headed;* 3. *Fire-born;* 4. *Dance-rouser;* 5. *Mountain-rover;* 6. *Sleep-giver;* &c.

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[1] Antigone, 1115.

[2] The maintainers of the Indian hypothesis observe that Bagis is one of the names of Seeva. According to K. O. Müller (Orchomenus, p. 384.), Bacchus (the same perhaps with Iacchus) was the *πάρεδρος* of Demeter of Thebes, and was totally distinct from the Thracian Dionysus.

[3] 1. *μουσαγέτης*: 2. *ταυροκέφαλος*: 3. *πυριγενής*: 4. *ἐγερσίχορος*: 5. *ὀρειμανής*: 6. *ὑπνοδότης*. As in the Lydian language *Muse* was equivalent to *Nymph*, it is possible that the first of these epithets may refer to his being reared by the Nymphs.

Chapter XV.

FOREIGN DEITIES.—CYBELE, COTYTTO AND BENDIS, ARTEMIS OF EPHESUS, ISIS.

Our object in introducing the present chapter is to give a slight view of the manner in which the intercourse with Asia and Egypt, which had such an injurious effect on the religion of Greece, commenced. We know not how we can better open the subject, than by quoting the following just and philosophical observations of a writer[1] for whom we entertain the highest respect and esteem.

"After that most happy age whose image we behold expressed in the poems of Homer had passed away, a great change took place in civil affairs, but a still greater in religions, in pursuits, and inclinations; and the whole of Greece was so much altered, that if any one passes from the perusal of Homer to that of those writers who lived in the time of the Persian war, he will feel as if removed to another region, and seem hardly to recognise those old Achæans, who, happy with the present, careless of the future, prompt to act, mindless of what they had done, were aloof from all the causes of anxiety and superstition. But when, as reason gradually ripened, the Greeks began to examine the involved conceptions of the mind, and to know themselves, there succeeded that more mature and solicitous age, at which when men arrive they feel more strongly and acutely the stimuli of pleasure and of virtue, fluctuating alternately, with great commotion of mind, and often with extreme *ennui*, between what they condemn and what they desire. Hence that anxiety about hidden matters, and those presages of the future, and the various superstitions which consciousness of guilt and

[1] Lobeck, Aglaophamus, p. 312, *et seq.*

despair of salvation are wont to produce. The entrance and traces of this new age in Greece we are prevented from clearly discerning by the obscurity of those times, which being illumined by hardly any literary monuments, may be said to resemble a region covered with dark clouds through which the tops of the towers and castles elevate themselves, while the ground and foundation lie concealed. But that there was a great agitation of the human mind, and some new efforts, is proved by the perfection of lyric poetry, which commenced a little after the time of Hesiod, and by the origin of philosophy and the advance of the elegant arts. We presently see magnificent temples raised to the gods and heroes, solemn games instituted throughout the towns, the number and the insignia of the priests, especially when the regal power had been abolished, increased. But that at the same time the mystic ceremonies, whose first traces appear in the Hesiodic and Cyclic poems, were diffused far and wide, and occupied the whole of life with new superstitions, is manifest from the number of jugglers who then roved through Greece, expiating by certain secret rites not only blood and man-slaughter, but also prodigies, sacrileges, and whatever piacular offences either individuals or states had committed."

Having enumerated the principal of these men, such as Abaris, Aristeas, Onomacritus of Locris, and Epimenides, our author thus proceeds:

"Meantime Egypt, the parent of superstition and sacerdotal falsehood, was laid open; and who that reflects on the long and frequent intercourse of the two nations, and the vaniloquence of the one and the credulity of the other, will hesitate to concede that the contagion had secretly insinuated itself into Greece before the time of Pythagoras? But it is not without reason believed, that during the same period the mystic poems of Musæus, Eumolpus, Orpheus, and that which was called the Minyas, were made public; in all of which were scattered new fables about the lower-world, and hopes of a more happy life and Elysian abodes promised to those who received the

sacred decrees of the gods, and equal punishments threatened to the despisers of them. What! is not the religion of the subterrane deities sanctioned by those Athenian laws, which direct that those who have committed man-slaughter should be brought before the King of the Sacred Affairs, and being absolved by the judgment should be solemnly purified,—of which laws Draco is said to have been the author? This religion was also confirmed by Solon; who, in cases of man-slaughter, directed to swear by three deities, Ikesius, Catharsius, and Exakesterius. Nor were the psychomanty and evocations of the dead, which we read of in the stories of Archilochus, Periander, and Pausanias, built on any other foundation: and these were posterior to Homer; for if his contemporaries had known anything of that art, he needed not to have sent Odysseus to the nether-world. After a little interval succeeded Pythagoras, the author of a portentous wisdom, and that twilight-season in which poets began to philosophise and philosophers to poetise.

"In these four centuries, therefore, which elapsed between Homer and the Persian wars, the greatest change was made in all matters pertaining to the worship of the gods. They contain the origin and growth of solemn lustrations, mysteries, hieratic medicine, and fanatic poetry: in these too the most ancient poems of Bacis, Pamphos, Olen, and the Sibyls, appear to have been patched up, and all the avenues of pious frauds thrown open. Whence the conclusion is easy, that the web of the Orphic fable, which is all composed of the same kind of threads, was not woven by Proselenian philosophers, but was commenced perhaps a century or two after Homer, and completed a little before the time of Onomacritus."

It is needless to remind our readers, that we have no account on which we can place reliance of any intercourse between the Greeks and foreign nations previous to the Trojan war, save the commercial one with the Phœnician merchants who visited their harbours. The revolution named the Return of the Heracleides, which is said to

have occurred somewhat less than a century after that event, caused portions of the Achæan race to abandon their country and seek new settlements. They seem to have turned their eyes to the former realms of the Trojan monarchs, whose power had been broken; and the first colonies were planted by the Æolians along the coast, from the island of Cyzicus in the Propontis to the mouth of the Hermus. The Ionians and the Dorians afterwards came and settled to the south of that river; and thus the coast of Asia was occupied to a considerable extent by the Grecian colonies.

We can trace in Homer no difference between the religion of the Achæans and that of the Asiatics. In the case of the Trojans, who are regarded (and we think justly) as a portion of the Pelasgic race, this need not surprise us; but the poet is equally silent with respect to anything of the kind between them and the Phrygians, whose religion we know to have been different. It does not however seem to have been the practice of the *Aædi* to attend to distinctions of this kind; for Odysseus, we may observe, in all his wanderings never found any want of an interpreter, as good Greek was spoken wherever he came. The silence therefore of the poet throws no impediment in the way of our assuming, that when the Grecian colonies settled on the Hellespont they found there a religion very different from their own; the one being calm and cheerful, the other wild and orgiastic. This religion was that of

Κυβέλη. Κυβήβη. *Rhea, Ops.*

Cy′bele, called also the Great Mother, was regarded by the Phrygians as the goddess of nature or of the earth. Her temples stood on the summits of hills; such as that of Dindymus in the isle of Cyzicus, of Berecynthus, Sipylus, Cybelus; from which last she is said to have derived her name, though the reverse is more likely to be the truth. At Pessinus was preserved the aërolite which was held to be her heaven-sent image.

With Cybele was joined a being named Attis, a personification perhaps of the Sun, like Adonis; though the same objections may be made to this theory in the present as in the former case. We find from the comic poets, that the worship of the Great Mother and her mysteries prevailed greatly in Greece, particularly at Athens, in their time; but the earliest detailed account of this goddess which we meet with is in Diodorus of Sicily, who probably derived his materials from Xanthus the Lydian, or some other of the early historians of Lesser Asia. According to this writer's usual manner, it is so *pragmatised* as to be of little use.

Cybele, he says[1], was daughter to king Mæon and his queen Dindymene. She was exposed by her father on Mount Cybelus, where she was found and suckled by panthers and lionesses, and afterwards reared by some old woman. When she grew up she displayed great skill in the healing arts, and cured all the diseases of the country-people and their cattle. They called her *the Good Mother in the Mountains*. While dwelling in the woods she formed a strict friendship with Marsyas, and had a love-affair with Attis, a youth of royal birth, who had been exposed like herself. She was afterwards acknowledged by her parents; but her father, on discovering her intimacy with Attis, seized that unhappy youth and put him to death. Grief deprived Cybele of her reason: with dishevelled locks she roamed, to the sound of the drums and pipes which she had invented, over various regions of the earth, even as far as the country of the Hyperboreans, teaching mankind agriculture: her companion was still the faithful Marsyas. Meantime a dreadful famine ravaged Phrygia: the oracle, on being consulted, directed that the body of Attis should be buried, and divine honours paid to him. A stately temple was accordingly erected to him at Pessinus by king Midas.

It is apparent from this account that Cybele, Marsyas,

[1] Diod. iii. 58.

and Attis were all ancient Phrygian deities. The name of Attis occurs frequently in the dynasties of the Lydian kings, who according to the usual practice were named after their god. The Lydian legend of his birth[1] is curious and significant; but its details are of such a nature as to preclude their admission into our pages.

Like Asiatic worship in general, that of Cybele was *enthusiastic*. Her priests, named Galli, Corybantes, &c., ran about with dreadful cries and howlings, beating on timbrels, clashing cymbals, sounding pipes, and cutting their flesh with knives. The box-tree and the cypress were considered sacred to her; as from the former she made the pipes, and Attis was said to have been changed into the latter.

The worship of Cybele was introduced into Rome A.U.C. 547, when a solemn embassy was sent to Attalus king of Pergamus, to request the image at Pessinus which had fallen from heaven. The monarch readily yielded compliance, and the goddess was conveyed to Rome; where a stately temple was built to receive her, and a solemn festival named the Megalesia celebrated every year in her honour. As the Greeks had confounded her with their Rhea, so the Latins made her one with their Ops, the goddess of the earth. The poet Lucretius[2] has described her worship in beautiful verse, and explained her attributes on the physical theory. Ovid[3] has sung the pleasing tale of the Vestal Claudia vindicating her suspected chastity by drawing with her girdle the ship which carried the statue of the goddess.

In works of art Cybele exhibits the matronly air and composed dignity which distinguish Hera and Demeter. Sometimes she is veiled, and seated on a throne with lions at her side; at other times riding in a chariot drawn by lions. Her head is always crowned with towers. She

[1] Pausanias, vii. 17.
[2] De Natura Rerum, ii. 600.
[3] Fasti, iv. 305, *et seq.*

frequently beats on a drum, and bears a sceptre in her hand.

Κότυς ἡ Κοτυττὼ καὶ Βενδῖς. *Cotytto et Bendis.*

Cotytto was a goddess worshiped by the Thracians, whose kings were frequently named from her. She was identical with the Phrygian Cybele. Her worship was introduced at Athens and at Corinth, where it was celebrated *in private* with great indecency and licentiousness [1].

Bendis was also a Thracian goddess. She had some analogy with Artemis and Hecate. Her worship also was adopted at Athens.

Ἄρτεμις ἐν Ἐφέσῳ. *Diana Ephesia.*

The Ephesian Artemis was another Asiatic goddess whose worship was adopted by the Greeks. From their confounding her with their own Artemis, it would seem that they regarded her as the Moon-goddess ; though her attributes might lead to an identification of her with Cybele.

The most ancient statue of the Artemis of Ephesus was a black stone which had fallen from heaven,—an aërolite of course. Her subsequent ones were a sort of Pantheon, a compound of various attributes. She is covered with the breasts and heads of animals, and stands an image either of the natural fecundity of the earth, or of that supposed to be induced by the influence of the moon.

Nothing can be clearer than that this goddess was originally distinct from the Artemis of the Greeks. Yet in after times we find them so completely identified, that the Ephesians in the reign of Tiberius maintained[2], " that

[1] See Buttmann's Mythologus, ii. 159, *et seq.*, and the passages of the Classics there quoted.

[2] Tacitus, Annalia, iii. 61.

1
COSIIPP
3
2
4
ΟΜΟΝ ΟΙ
ΕΦΕCΙΩΝΑΔΕ
ΣΑΝΔΡΕΩΝ
5
ΕΦΕCΙΩΝ
6

Apollo and Diana were not born in Delos as was commonly supposed; but that the river Cenchrius and the grove Ortygia, where the travailing Latona, resting against an olive-tree which still existed, brought forth these deities, were with them." In like manner we find the whole mythic cycle of Leto, Apollo, and Artemis, transferred to Egypt;—Leto becoming Buto, Apollo Orus, and Artemis Bubastes, and an island in the Nile, *said* (for Herodotus could not perceive it to move) to be a floating one, Delos [1]. These instances should make us cautious how we draw inferences from similarity of names and practices, which was so frequently the result of fiction and forgery.

In what precedes, and in the foregoing chapter, we have endeavoured to trace out the manner in which the religion and mythology of the Greeks were affected by their intercourse with Thrace and Asia. We shall now examine into the nature of their relations with Egypt, the country which has been so generally, though unjustly, regarded as the cradle of their religion and philosophy. In the subsequent part of our work will be discussed, under the heads *Danaüs* and *Cecrops*, the question, whether Egyptian colonies ever came to Greece.

Ἶσις. *Isis.*

Isis was one of the chief deities of Egypt and spouse of Osíris. Her worship was introduced during the Alexandrine period into Greece, and afterwards into Rome. The Isiac mysteries were among the *secret* ones, and abounded in gross superstition, vile juggling, and scandalous indecency. As the goddess herself is by Herodotus [2] identified with the Grecian Demeter, we are to suppose that she was one of those personifications of nature, or of the productive power of the earth, which we find among most ancient nations.

Egypt is once mentioned in the Ilias [3] of Homer. The

[1] Herod. ii. 155, 156. [2] Herod. ii. 156. [3] Il. ix. 381.

genuineness of the passage has not to our knowledge been called in question; yet the mention in it of Thebes in Upper Egypt, and the apparently accurate description of that town, might induce us to doubt, as we have little reason to ascribe such knowledge to the Greeks of Homer's time. In the Odyssey [1] Egypt, or rather the Egyptians, and the river Ægyptus are spoken of; and from these passages we may perhaps collect, that the Greeks, particularly the Cretans, used occasionally in those times to make piratical incursions on Egypt. The Nile is mentioned by Hesiod [2].

From Herodotus [3] we learn, that when about the middle of the 7th century B.C. the Egyptian prince Psammitichus was driven by his competitors for the throne to seek shelter in the marshes of the Delta, he was told by the oracle of Buto that brazen men from the sea would be his avengers. Shortly afterwards some Carians and Ionians, who were out a-pirating, were driven by stress of weather to Egypt, where they landed and began to plunder the country. As after the Grecian fashion they wore brass armour (a sight unusual to the Egyptians), word was brought to Psammitichus that brazen men had landed and were plundering. Calling to mind the oracle, he sent to invite them to enter his service: they consented, and with their aid he made himself master of Egypt.

Having induced his auxiliaries to remain in the country, Psammitichus assigned them a settlement near the Pelusiac mouth of the Nile. Their descendants were about eighty years afterwards removed thence to Memphis by Amasis. This monarch appointed the town named Naucratis, which he allowed the Greeks to build at the Canobic mouth of the Nile, to be the emporium of the trade of Greece and Egypt, just as Canton is that of the trade between China and Europe. Vessels were allowed to

[1] Od. iii. 80, 229, 351, *et seq.* xiv. 257, *et seq.* [2] Theog. 338.
[3] Herod. iii. 152, 153. The historian asserts positively, that previous to this time the Greeks knew nothing certain about Egypt.

enter that port alone; and if driven into any other by stress of weather, they were obliged to sail for it, or their cargoes, if the wind was still rough, were conveyed thither in barges round the Delta. Amasis, who was a great favourer of the Greeks, permitted them to erect altars and consecrate pieces of land (τεμένεα) to their national deities. These religious colonies extended far up the country, and we even find the Samians in one of the Oases [1].

When the Ionians and Carians settled in Egypt, Psammitichus put some Egyptian children under their care, to be instructed in the Greek language; and as every thing in that country was regulated on the principle of castes, these and their descendants formed the caste of Interpreters, whom Herodotus found there *two centuries* afterwards. We may thus see at once how in a space of two hundred years, by means of these interpreters and of the introduction of the worship of the Grecian deities, the artful priesthood of Egypt may have contrived to frame the system above noticed, of the derivation of the religion and civilisation of Greece from the land of Nile, which we find in the pages of that most honest and most delightful of historians.

From this digression we return to the gods of Greece.

[1] Herod. iii. 26.

Chapter XVI.

RURAL DEITIES.—PAN, SATYRS, SILENUS, PRIAPUS, NYMPHS.

Πάν. *Pan.*

Pan, a deity unknown to Homer, seems to have been an original Pelasgian god presiding over the country. As such he was at all times honoured in Arcadia, whose inhabitants, defended by their mountains, did not partake of the convulsions and revolutions which agitated the rest of Greece. His name would appear to be a contraction of the word *πάων*[1], i. e. *the owner* or *the pasturer*. Its similarity to *πὰν all*, gave rise to the fables which we shall here notice.

Pan was said to be the son of Hermes, a god whom we have endeavoured to prove to have been a rural one, and whose own birth was placed in Arcadia, by the nymph Dryops. Hermes, says the Homeride, smitten with love for the nymph Dryops, abandoned Olympus and took service as a shepherd in Arcadia. He succeeded in gaining the heart of the "well-tressed nymph," and a child was the result of their secret interviews. But so monstrous was his appearance, that the nurse on beholding him fled away in affright. Hermes immediately caught him up, wrapped him carefully in a hare-skin, and carried him away to Olympus: then taking his seat with Zeus and the other gods produced his babe. All the gods, especially Dionysus, were delighted with the little stranger; and they named him Pan (i. e. *All*), because he had charmed them *all*.

[1] "Τᾶν pro *τάων*, part. of *τάω*,—whence imperat. *τῆ*, sic Πὰν, Παιὰν, Ἑρμὰν, *νεὰν*, *ξυνὰν*, *μεγιστὰν*," &c. Schneider. ad Soph. Œdip. Tyr. p. 138.

Others fabled that Pan was the son of Hermes by Penelope, whose love he gained under the form of a goat, as she was tending, in her youth, the flocks of her father on Mount Taygetus. Some even went so far as to say that he was the offspring of the amours of Penelope with *all* her suitors.

The worship of Pan seems to have been confined to Arcadia till the time of the battle of Marathon, when Pheidippides, the courier who was sent from Athens to Sparta to call on the Spartans for aid against the Persians, declared, that as he was passing by Mount Parthenius near Tegea in Arcadia, he heard the voice of Pan calling to him, and desiring him to ask the Athenians why they paid no regard to him, who was always, and still would be, friendly and assisting to them. After the battle the Athenians consecrated a cave to Pan under the Acropolis, and offered him annual sacrifices[1].

Long before this time the Grecian and Ægyptian systems of religion had begun to mingle and combine. The goat-formed Mendes of Egypt was now regarded as identical with the horned and goat-footed god of the Arcadian herdsmen; and Pan was elevated to great dignity by priests and philosophers, becoming a symbol of the *universe*, for his name signified *all;* and further, as he dwelt in the woods, he was called *Lord of the Hyle* (*τὸν τῆς ὕλης κύριον*), and as the word *hyle* (*ὕλη*) by a lucky ambiguity signified either *wood* or *primitive matter*, this was another ground for exalting him. It is amusing to read how, though at perhaps a later period, all the attributes of the Arcadian god were made to accord with this notion. "Pan," says Servius on the second Eclogue of Virgil, "is a rustic god, formed in similitude of nature; whence he is called Pan, i. e. *All:* for he has horns in similitude of the rays of the sun and the horns of the moon: his face is ruddy, in imitation of the æther: he has a spotted fawn-skin on his

[1] Herod. vi. 105.

breast, in likeness of the stars: his lower parts are shaggy, on account of the trees, shrubs, and wild-beasts: he has goat's feet, to denote the stability of the earth: he has a pipe of seven reeds, on account of the harmony of the heaven in which there are seven sounds: he has a crook, that is a curved staff, on account of the year, which runs back on itself, because he is the god of all nature. It is feigned by the poets, that he struggled with Love and was conquered by him, because, as we read, Love conquers all, *omnia vincit amor.*" This is certainly an admirable specimen of that art which can make anything of anything.

In Arcadia, his native country, Pan appears never to have attained to such distinction. So late as the days of the Ptolemies, Theocritus[1] could thus allude to the treatment which he sometimes there experienced from his worshipers:

> And if thou do so, Pan beloved, may ne'er
> The Arcadian boys thy shoulders and thy sides
> Pelt with their squills when little meat is had;
> But if thou otherwise incline, may pain
> Seize thee when all thy skin is torn with nails,
> And in hot nettles may thou lie to rest:

which the scholiast tells us was the Arcadians' mode of treating the god when they were unsuccessful in hunting[2].

The Homeride already quoted, who is older than Pindar, describes in a very pleasing manner the occupations of Pan. He is lord of all the hills and dales: sometimes he ranges along the tops of the mountains, sometimes pursues the game in the valleys, roams through the woods, floats along the streams, or drives his sheep into a cave, and there plays on his reeds music not to be ex-

[1] Idyll. vii. 106.

[2] The Samoyedes, when successful in hunting, smear their gods with fat; if unsuccessful, they beat them and throw them in the dung.

celled by that of the bird "who among the leaves of flower-full spring laments, pouring forth her moan, a sweet-sounding lay."

> And with him the clear-singing mountain-nymphs
> Move quick their feet, by the dark-watered spring
> In the soft mead, where crocus, hyacinths,
> Fragrant and blooming, mingle with the grass
> Confused, and sing, while echo peals around
> The mountain's top.

The god meanwhile moves his feet rapidly as he joins in the dance, with the skin of a lynx on his back, and delighted with the sweet song.

Pan was, as may well be supposed, a sad fellow among the Nymphs; but the poets have not recorded many of his adventures. He was even so lucky as to captivate the goddess of the night, Selena, under the form of a white ram[1]. He was fortunate in an amour with the nymph Echo; but he could not gain the love of Syrinx, another of the Nymphs. Syrinx was a Naias of Nonacris in Arcadia, and devoted to the service of Artemis: as she was returning one day from the chase, and passed by Mount Lyceum, Pan beheld her and loved; but when he would address her, she fled. The god pursued: she reached the river Ladon, and unable to cross it, implored the aid of her sister-nymphs; and when Pan thought to grasp the object of his pursuit, he found his arms filled with reeds. While he stood sighing at his disappointment, the wind began to agitate the reeds, and produced a low musical sound. The god took the hint, cut seven of the reeds, and formed from them his *syrinx* (σύριγξ) or pastoral pipe[2].

What are called *Panic terrors* were ascribed to Pan; for loud noises whose cause could not easily be traced were not unfrequently heard in mountainous regions; and the gloom and loneliness of forests and mountains fill the mind with a secret horror, and dispose it to superstitious

[1] Virg. Geor. iii. 391.

[2] Ovid, Met. i. 690.

apprehensions: hence perhaps it is, that madness was believed to be the consequence of encountering the rural deities. Pan is said to have aided the Athenians in this way at Marathon, and to have terrified the Gauls, who were advancing to plunder Delphi.

It is the hypothesis of the learned Heyne, that the more ancient gods of the Greeks were represented with horns and tails, indicative of the time when the Pelasgians went clad in the skins of wild beasts retaining these appendages. This theory has been most amply and most agreeably confuted by Voss in his Mythological Letters. On the subject of Pan, this writer having quoted a passage from Lucian's dialogues, where the spruce Hermes on being saluted as his sire by the goatlike Pan, cries in amaze, "You! you my son! you that have horns and such a nose, and a matted beard, and cloven goat's feet, and a tail dangling behind you!"—If, he adds, Pan had attended one of Heyne's lectures, he might have easily replied, "See now, my dear father, the horns, and the flat nose, and the beard, and the goat's feet, and the dangling tail are not *me* but my goat-skin. I dress myself thus because it is the good old simple fashion, and that the priests may be able to draw philosophemes out of it; and I am really surprised, father, that *you* should go about so like a fashionable dandy."

The ancients had two modes of representing Pan. The first, according to the description already given, as horned and goat-footed, with a wrinkled face and a flat nose. But the artists sought to soften the idea of the god of shepherds, and they portrayed him as a young man hardened by the toils of a country life. Short horns sprout on his forehead, to characterise him; he bears his crook and his syrinx; and he is either naked, or clad in the light cloak called *chlamys*.

Pan was called[1], 1. *Goat-footed;* 2. *Noise-loving;* 3. *Bright-locked;* 4. *Cave-dwelling;* &c.

[1] 1. αἰγιπόδης: 2. φιλόκροτος: 3. ἀγλαέθειρος: 4. ἀντροδίαιτος.

Σάτυροι. *Satyri.* *Satyrs.*

The Satyrs, like Pan, do not appear in Homer. They also seem to have been originally Pelasgian rural deities. Hesiod is the earliest poet who mentions them; and according to him[1] they were brothers of the mountain-nymphs and the Curetes, and children of the five grand-daughters of the Argive Phoroneus.

Lucian[2] describes the Satyrs as bald, with pointed ears and little sprouting horns, like those of a young kid. Æschylus, as it would appear, in a fragment quoted by Plutarch, calls a Satyr *Buck-goat* (τράγος), and it is manifest from all the notices remaining, that the Satyrs were considered as a rough shaggy species of beings; but in the more ancient idea of them, they had human not goat's feet. By the Dorians they were called *Titŷri* (τίτυροι) which word signifies *buck-goats*. Hence Tityrus, the name of a shepherd in the pastoral poems of Theocritus and Virgil.

The Satyrs are described as being of a lively, joyous, frolicsome disposition,—the usual character of rural deities. In the species of drama denominated from them they formed the chorus, conducted by the old Silenus. When the fable of Dionysus was amplified, and his *cortège* increased, the Satyrs formed a conspicuous part of his retinue.

Some have thought that the notion of the Satyrs was taken from that of large apes; but it is hardly probable that the Greeks could have had much knowledge of these animals so early as the days of Hesiod. The Pelasgian herdsmen, who like the later Grecian ones wore themselves rough goatskin dresses, must naturally have conceived the rural deities to make a similar appearance.

[1] Hes. Frag. xiii.

[2] Council of the Gods.

Σειληνός. Σιληνός. *Silenus.*

The origin of Silénus is very uncertain. In the Satyric drama he always appeared as the leader of the Satyrs; and the latter when old were called Sileni. The Homeride in the hymn to Aphrodite seems to have considered the Sileni as identical with the Satyrs. Silenus, according to Pindar[1], was born at Malea, in Lesbos; for speaking of Dionysus he says,

> The impetuous, the dance-arranger, whom
> The Naiad's husband reared, Silenus born
> In Malea.

Silenus was said to be the foster-father of Dionysus, whom he always accompanied. He appeared riding on a broad-backed ass, usually intoxicated, and carrying his can (*cantharus*), or tottering supported by his staff of fennel (*ferula*).

This deity was remarkable for his wisdom; his drunkenness being regarded as inspiration[2]. Some Phrygian peasants, it is said, found him and brought him to king Midas; or according to others, Midas himself took him, by pouring wine into a fountain to which he was in the habit of coming to drink; and having entertained him for ten days restored him to Dionysus, who at his request enabled him as a reward to turn whatever he touched into gold[3];—a proof that the Lydian king had derived no wisdom from his guest. Virgil, in his sixth eclogue, introduces Silenus lecturing on the origin of things; and Socrates used jocularly, on account of his baldness and flat nose

[1] *Fr. incert.* lxxiii.

[2] It is well known that the Mohammedans regard idiots as inspired; and it is a curious circumstance, that the Irish peasantry esteem a drunken schoolmaster to be far superior in genius and learning to a sober one. See that admirable picture of Irish manners and modes of thinking, entitled "Traits and Stories of the Irish Peasantry," vol. ii. p. 111.

[3] Ovid, Met. xi. 90.

united with his wisdom, to compare himself to "the Silen who were born of the divine Naiades." Anacreon says,

> 'Tis true I'm old and gray;
> But midst you I will dance,
> Silenus mimicking.

Silenus is represented as old, but still robust. His head is bald, his nose flat, his beard thick. He sometimes is naked, at other times clad in a cloak.

Πρίαπος. *Priapus.*

Priápus was introduced late into Grecian mythology, probably not till after the time of Alexander. He was a rural deity, worshiped by the people of Lampsacus, a city on the Hellespont famous for its vineyards. Priapus was not—as is supposed, from the employment usually assigned him by the Romans after they had adopted his worship—merely the god of gardens, but of fruitfulness in general. "This god", says Pausanias[1], "is honoured elsewhere by those who keep sheep and goats, or stocks of bees; but the Lampsacenes regard him more than any of the gods, calling him the son of Dionysus and Aphrodite." In Theocritus[2], the shepherds set his statue with those of the Nymphs at a shady fountain; and by Virgil[3] bees are placed under his care. Fishermen also made offerings to him as the deity presiding over the fisheries[4]. The Priapi (for, like Pan and Silenus, Priapus had been multiplied) are enumerated by Moschus[5] among the rural gods:

> And Satyrs wail, and sable-cloaked Priapi;
> And Pans sigh unto thy sweet melody.

It was fabled[6]—a proof of the lateness of the legend—that Priapus was the son of Aphrodite by Dionysus, whom she met on his return from his Indian expedition at the Lampsacene town Aparnis. Owing to the malignity of Hera, he was born so deformed that his mother was hor-

[1] Pausan. ix. 31. [2] Theoc. i. 21. [3] Geor. iv. 110.
[4] Anthol. vi. 3. [5] Idyll. iii. 21. [6] Schol. Ap. Rhod. i. 932.

rified and *renounced* (ἀπαρνεῖτο) him, whence the place derived its name. Others said [1] that his mother was Chione, or a Nais; others [2], that he had a *long-eared father*,—Pan or a Satyr perhaps, or it may be his sacred beast the ass.

Priapus like the other rural gods is of a ruddy complexion. His cloak is filled with all kinds of fruits: he has a scythe in his hand, and usually a horn of plenty. He is never without his indecent symbol of productiveness.

Νύμφαι. *Nymphæ.* *Nymphs.*

The imagination of the Greeks peopled all the regions of earth and water with beautiful female forms called Nymphs, a word originally signifying marriageable young women [3]. Those of the land were divided into various orders, according to the place of their abode. Thus [4] 1. the Mountain-nymphs (*Oreiades*) haunted the mountains; 2. the Dale-nymphs (*Napææ*), the valleys; 3. the Mead-nymphs (*Leimoniades*), the meadows; 4. the Water-nymphs (*Naiades*), the rivers, brooks, and springs; 5. the Lake-nymphs (*Limniades*), the lakes and pools. There were also, 6. the Tree-nymphs (*Hamadryades*), who were born and died with the trees; 7. the Wood-nymphs in general (*Dryades*) [5]; and 8. the Fruit-tree-nymphs or Flock-nymphs (*Meliades*) [6], who watched over gardens and flocks of sheep.

The Nymphs occur in various relations to gods and men. Their amours, of which we have seen some instances, were numerous. The charge of rearing various gods and

[1] Schol. Theoc. i. 21. [2] Macrob. Sat. vi. 5.

[3] "The word Nympha is probably derived from an obsolete verb *νύβω*, the Latin *nubo*, signifying *to veil* or *cover*: hence *nubes*, clouds. In Homer (Il. iii. 130.) Iris says to Helen, Δεῦρ' ἴθι, *νύμφα φίλη*."—See Fairy Mythol. i. 111. *note.*

[4] 1. ὀρειάδες: 2. ναπαῖαι: 3. λειμωνιάδες: 4. ναιάδες: 5. λιμνιάδες: 6. ἁμαδρυάδες: 7. δρυάδες: 8. μηλιάδες.

[5] It is plain that δρῦς and the Germanic *tree* are the same word.

[6] Μῆλον is *an apple* or *a sheep*.

heroes was committed to them: they were, for instance, the nurses of Dionysus, Pan, and even Zeus himself; and they also brought up Aristæus and Æneas. They were moreover the attendants of the goddesses; they waited on Hera and Aphrodite, and in huntress-attire pursued the deer over the mountains in the company of Artemis.

As we have had occasion to treat of the Nymphs in another work [1], we will take the liberty of making the following extracts from it in this place, rather than attempt to convey the same matter in different language,—a practice which to our apprehension savours a little of affectation.

"In the Homeric poems, the most ancient portion of Grecian literature, we meet the various classes of Nymphs. In the Odyssey, they are the attendants of Calypso, herself a goddess and a nymph. Of the female attendants of Circe, the potent daughter of Helius, also designated as a goddess and a nymph, it is said,

> They spring from fountains and from sacred groves,
> And holy streams that flow into the sea [2].

Yet these Nymphs are of divine nature; and when Zeus, the father of the gods, calls together his council,

> None of the streams, save Ocean, stayed away,
> Nor of the Nymphs, who dwell in beauteous groves,
> And springs of streams, and verdant grassy slades [3].

The good Eumæus prays to the Nymphs to speed the return of his master, reminding them of the numerous sacrifices which Odysseus had offered to them. In another part of the poem [4] their sacred cave is thus described:

[1] Fairy Mythology, ii. 224, *et seq.* [2] Od. x. 350.

[3] Il. xx. 7. We believe there is no word in the English language which so nearly expresses the Greek *πίσεα*, as this old, now provincial term. The Anglo-Saxon ȝlæd is certainly a valley; all the spots denominated *slades* that we have seen were rich, grassy, irriguous, but somewhat depressed lands. Mr. Todd says that Lye gives in his Anglo-Saxon Dictionary the Icelandic *Slued*. Certainly not in the copy which we consulted. *Slett*, by the way, is the Icelandic word, and it signifies *a plain*.

[4] Od. xiii. 102.

But at the harbour's head a long-leafed olive
Grows, and near to it lies a lovely cave,
Dusky and sacred to the Nymphs, whom men
Call Naiades. In it large craters lie,
And two-eared pitchers, all of stone; and there
Bees build their combs. In it, too, are long looms
Of stone, and there the Nymphs do weave their robes,
Sea-purple, wondrous to behold. Aye-flowing
Waters are there. Two entrances it hath;
That to the north is pervious unto men;
That to the south more sacred is, and there
Men enter not, but 'tis the Immortals' path.

Yet though thus exalted in rank, the Homeric Nymphs frequently 'blessed the bed' of heroes; and many a warrior who fought before Troy could boast descent from a Naias or a Nereïs.

"One of the most interesting species of Nymphs are the Hamadryades, those personifications of the vegetable life of plants. In the Homeridian hymn to Aphrodite, we find the following full and accurate description of them. Aphrodite, when she informs Anchises that she is pregnant, and of her shame to have it known among the gods, says of the child,—

But him, when first he sees the sun's clear light,
The Nymphs shall rear, the mountain-haunting Nymphs,
Deep-bosomed, who on this mountain great
And holy dwell, who neither goddesses
Nor women are [1]. Their life is long; they eat
Ambrosial food, and with the Deathless frame
The beauteous dance. With them, in the recess
Of lovely caves, well-spying Argus-slayer
And the Sileni mix in love. Straight pines
Or oaks high-headed spring with them upon
The earth man-feeding, soon as they are born;
Trees fair and flourishing; on the high hills
Lofty they stand; the Deathless' sacred grove
Men call them, and with iron never cut.
But when the Fate of death approaches nigh,
First wither on the earth the beauteous trees,

[1] αἳ ῥ' ὅντε θνητῆς ὄυτ' ἀθανάτοισιν ἕπονται. This passage is very obscure, but we think the above is the sense of it. Ilgen regards the whole as an interpolation, taken perhaps from some theogony.

The bark around them wastes, the branches fall,
And the Nymph's soul at the same moment leaves
The sun's fair light [1].

"They possessed power to reward and punish those who prolonged or abridged the existence of their associate-tree. In the Argonautics of Apollonius Rhodius, Phineus thus explains to the heroes the cause of the poverty of Peræbius:

But he now pays the penalty laid on
His father's crime; for one time, cutting trees
Alone among the hills, he spurned the prayer
Of the Hamadryad Nymph, who, weeping sore,
With earnest words besought him not to cut
The trunk of an oak tree, which, with herself
Coeval, had endured for many a year.
But, in the pride of youth, he foolishly
Cut it; and to him and his race the Nymph
Gave ever after a lot profitless [2].

"The scholiast gives on this passage the following tale from Charon of Lampsacus:

"A man, named Rhœcus, happening to see an oak just ready to fall to the ground, ordered his slaves to prop it. The Nymph, who had been on the point of perishing with the tree, came to him and expressed her gratitude to him for having saved her life, and at the same time desired him to ask what reward he would. Rhœcus then requested her to permit him to be her lover, and the Nymph acceded to his desire. She at the same time charged him strictly to avoid the society of every other woman, and told him that a bee should be her messenger. One time the bee happened to come to Rhœcus as he was playing at draughts, and he made a rough reply. This so incensed the Nymph that she deprived him of sight.

"Similar was the fate of the Sicilian Daphnis [3]. A Naias loved him, and forbade him to hold intercourse with any other woman under pain of loss of sight. Long he abs-

[1] Ὕμνος εἰς Ἀφροδίτην, ver. 257.
[2] Argonautica, ii. 475.
[3] Parthenius, Erotica, chap. xxix.

tained, though tempted by the fairest maids of Sicily. At length a princess contrived to intoxicate him : he broke his vow, and the threatened penalty was inflicted."

The nymph Arethusa was one day returning from the chase, and coming to the clear stream of the Alpheius, she stripped herself and entered it, to drive away the heat and the fatigue. She heard a murmur in the stream, and terrified sprang to land. The river-god rose : she fled away naked as she was ; Alpheius pursued her. She sped all through Arcadia, till with the approach of evening she felt her strength to fail, and saw that her pursuer was close upon her. She prayed to Artemis for relief, and was immediately dissolved into a fountain. Alpheius resumed his aqueous form, and sought to mingle his waters with hers. She still fled under the earth and through the sea, till she rose in the isle of Ortygia opposite Syracuse[1], still followed by Alpheius ; and the credulous Greeks believed that the offerings thrown into the Alpheius at Elis rose again in Ortygia.

The nymph Echo had been, as we have seen, beloved by the god Pan. She was also of a very accommodating disposition to Zeus ; and while he was engaged in his pranks with the other nymphs, Echo, being of a very loquacious character, used to keep Hera in chat till the nymphs had time to make their escape. When Hera discovered the artifice, she declared by way of punishment, that in future she should have but little use of her tongue ; and immediately she lost all power of doing any more than repeat the sounds which she heard. Echo happening to see the beautiful youth Narcissus, the son of the river-god Cephissus by the nymph Leiríope (*Lily-voice*), as he was hunting, became deeply enamoured of him. She followed his steps everywhere, but was long unable to accost him. At length

[1] Ovid. Met. v. 575. A somewhat similar legend was told of the river Selamnus and the fountain Argyra in Achæa. Paus. vii. 23. See below, Part II. chap. 11.

It happed the youth was from his faithful band
Of comrades parted, and he cried aloud,
Is any here? and Echo answered, *Here.*
Amazed, on every side he turns his view,
And in loud tones cries, *Come ;* and Echo calls
The caller. Back he looks, and, no one yet
Approaching, cries, *Why fliest thou?* and receives
As many words in answer. By the sound
Of the alternate voice deceived, he still
Persists, and says, *Let us meet here ;* and, ne'er
To sound more grateful answering, Echo cried,
Let us meet here, and issued from the wood.

But at the sight of her the youth fled. Vexed at the ill success of her advances, and ashamed to appear, she henceforth lurked in solitary caverns, and her love wore her away till nothing remained but her voice and bones. The former still remains, and may be heard among the hills ; the latter were turned to stone. Narcissus, however, suffered the penalty of his hard-heartedness to her and other nymphs and maidens ; for seeing his own figure in a clear spring, he became enamoured of it, and pined away till he was converted into the flower which bears his name[1].

It was fabled[2], that in the early ages of Southern Italy, when the people there were in the pastoral state, the Epimelian- or Flock-nymphs were once seen dancing at a place called the Sacred Rocks in Messapia. The young shepherds quitted their flocks to gaze on them ; and, ignorant of their quality, declared that they could dance better themselves. The nymphs were offended, and after a long dispute the shepherds began to dance against them. The motions of the shepherds were of course awkward and ungraceful, those of the nymphs light and elegant, as became goddesses. The shepherds were vanquished ; and the nymphs cried out to them, " O youths, you have been contending with the Epimelian nymphs ! you shall therefore be punished." The shepherds instantly became trees where they stood, at the temple of the nymphs ; and to

[1] Ovid. Met. iii. 379. [2] Nicander, *apud* Ant. Lib. cap. 31.

this day, says Nicander, a voice as of lamentation is heard at night from the grove. The place is called that of the Nymphs and the Youths.

Dryops, the son of the river Spercheius, who dwelt at Mount Œta, had a daughter named Dry'ope. She fed the flocks of her father, and the Hamadryad nymphs conceived a strong affection for her. They made her their playfellow, and taught her to dance and sing hymns to the gods. Apollo beheld her dancing with them, and fell in love with her. He changed himself into a tortoise, with which they began to play and amuse themselves. Dryope placing it in her bosom, the god changed himself into a serpent: the nymphs fled in affright, and he gained his object. Dryope returned home, and shortly afterwards married Andræmon the son of Mylus. Her son by Apollo was named Amphissus, who built at the foot of Œta a town of the same name, and ruled over the whole of that part of the country. He built a temple to Apollo; at which when Dryope appeared one day, the Hamadryades carried her away and concealed her in the wood. In her stead they caused a poplar to grow up, and a spring of water to gush out beside it. The nymphs communicated their own nature to Dryope; and her son Amphissus out of gratitude raised them a temple, and instituted games, at which no woman was permitted to be present; because when Dryope was taken away, two maidens who were present informed the people of it, and the nymphs incensed turned them both into fir-trees[1].

Terambus, who dwelt at the foot of Mount Othrys, abounded in flocks, which he himself fed on the mountains. The nymphs assisted him, for they were charmed with his singing and his music, in which he excelled all the men of his time, being the inventor of the lyre and the shepherd's pipe, and they often danced to his melody. Pan also loved him, and one time warned him to drive his flocks down into the plain, as a most terrific winter was coming

[1] Nicander, *apud* Ant. Lib. cap. 32.

on: but Terambus, elate with youth and confidence, despised the admonition of the friendly deity, and even mocked at and ridiculed the gentle amiable nymphs, saying that they were not the children of Zeus at all, but of Dino daughter of the Spercheius, and that Poseidon had once when in love with one of them turned the rest into poplars, and kept them in that form as long as he thought proper. Soon however the presage of Pan proved true: the winter came on; all the streams and torrents were frozen, the snow fell in great quantities, and the flocks of Terambus vanished along with the paths and the trees. The nymphs then changed Terambus himself into the animal called by the Thessalians *Kerambyx* (Κεράμβυξ), or cock-chafer, "of which the boys make a plaything, and cutting off the head carry it about; and the head with the horns is like the lyre made from the tortoise[1]."

[1] Nicander, *apud* Ant. Lib. cap. 22.

Chapter XVII.

WATER-DEITIES, OCEANIDES. — NEREUS, NEREÏDES, PHORCYS, TRITON, PROTEUS, GLAUCUS, LEUCOTHEA AND PALÆMON, RIVER-GODS.

We have already seen that the stream which encompassed the earth was ruled over by the Titan Oceanus, and that the interior sea, which had been governed by the Titan Pontus, was under the dominion of the Kronide Poseidon. Oceanus reigned in patriarchal solitude over his circling stream, his only companions being his wife Tethys and his daughters the

Ὠκεανίδες. *Oceanides. Ocean-nymphs.*

These nymphs were three thousand in number; and, according to Hesiod[1], it is their office to rear up to manhood the children of men. They are placed in a very amiable light by the poets, and they everywhere partake of the gentle feminine character ascribed to the nymphs in general. The names of some of the principal of them are Asia, Electra, Eurynome, Metis, Styx, Doris, Clymene, and Clytia. Hesiod reckons among them Calypso, who according to Homer is the daughter of Atlas; and Apollodorus places among them Amphitrite, whom Hesiod, more justly perhaps, puts in the catalogue of the Nereïdes; among which last Apollodorus sets Calypso. But it is idle to look for uniformity in these matters.

"The sweet, gentle, pious Ocean-nymphs, who in the Prometheus of Æschylus appear as the consolers and advisers of its dignified hero, seem to hold a nearly similar

[3] Theog. 346.

relation with man to the supernal gods. Beholding the misery inflicted on Prometheus by the power of Zeus, they cry,

> May never the all-ruling
> Zeus set his rival power
> Against my thoughts;
> Nor may I ever fail
> The gods, with holy feasts
> Of sacrifices drawing near,
> Beside the ceaseless stream
> Of father Oceän:
> Nor may I err in words;
> But this abide with me,
> And never fade away.
>
> ---
>
> 'Tis sweet in bold confiding
> Hopes long life to extend,
> With joys serene,
> Aye nourishing one's soul[1]."

Νηρεύς. *Nereus.*

Nereus, though not mentioned by name in Homer, is frequently alluded to under the title of the *Marine Old-god* (ἅλιος γέρων), and his daughters are called Nereïdes. According to Hesiod[2] he was the son of Pontus and Earth, and was distinguished for his knowledge and his love of truth and justice: the gift of prophecy was also assigned him. When Hercules was in quest of the apples of the Hesperides, he was directed by the nymphs to Nereus: he found the god asleep, and seized him. Nereus on awaking changed himself into a variety of forms, but in vain: he was obliged to instruct him how to proceed before the hero would release him[3]. Nereus was married to Doris, one of the Ocean-nymphs, and by her he had the Nereïdes.

[1] Προμηθεὺς δεσμώτης, v. 526. Fairy Mythology, ii. 227.

[2] Theog. 233.

[3] Apollod. ii. 5. The narration is manifestly founded on the adventure of Menelaüs with Proteus told in the fourth book of the Odyssey.

Νηρηΐδες. *Nereïdes.*

The Nereïdes, or nymphs of the sea, were fifty in number; but the mythologists do not agree exactly in the names which they put into the catalogue. The best known of them are, Amphitrite the wife of Poseidon, Thetis the mother of Achilles, Galatea loved by the Cyclops Polyphemus, Doto, Psamathe, Cymothoe, Speio, Panope, Cymodoce, &c.

The Nereïdes, like all the other female deities, were originally conceived to be of a beautiful form, with skin of a delicate whiteness and long flowing hair. A constant epithet of Thetis is *Silver-footed* (ἀργυροπέζα); and it was for venturing to compare herself in beauty with the Nereïdes, that Cassiope brought such misfortune on her daughter Andromeda. But the painters and sculptors, who contributed so much to degrade the other gods, robbed the Nereïdes also of their charms, by bestowing on them green hair, and turning their lower parts into those of a fish; thus giving them a form exactly corresponding with the modern idea of a mermaid.

Φόρκυς. *Phorcys.*

Phorcys is called by Homer a *Ruler* (μέδων) of the Sea and a Marine Old-god. A harbour in Ithaca[1] is said to belong to him.

Hesiod[2] makes him a son of Pontus and Gæa, and father of the Grææ, Gorgons, and the serpent which watched the golden apples of the Hesperides.

Τρίτων. *Triton.*

According to Hesiod[3],—the earliest poet who mentions him,—Triton was a son of Poseidon and Amphitrite, who

[1] Od. xiii. 96. [2] Theog. 270. [3] Theog. 930.

"keeping to the bottom of the sea, dwelt with his mother and royal father in a golden house." It has been thought that he was originally a deity presiding over the slimy lake Triton, which was supposed to communicate with the Syrtes; but it appears more likely that the lake may have been named from him, than the reverse.

Gradually, like Pan, Silenus, and Priapus, Triton was multiplied, and we read of Tritons in the plural number.

Triton was generally regarded as the trumpeter of his father. His trumpet was a conch-shell; and Ovid[1] gives a very fine description of his sounding the retreat to the waters which had covered the earth at the time of Deucalion's flood.

Like the Nereïdes, the Tritons were degraded to the fish-form. Pausanias[2] tells us that the women of Tanagra in Bœotia, going into the sea to purify themselves for the orgies of Bacchus, were, while there, assailed by Triton; but on praying to their god, he vanquished their persecutor. Others, he adds, said that Triton used to carry off the cattle which were driven down to the sea, and to seize all small vessels; till the Tanagrians placing bowls of wine on the shore, he drank of them, and becoming intoxicated tumbled down a steep; where as he lay, a Tanagrian cut off his head with an axe. He relates these legends to account for the statue of Triton at Tanagra being headless. He then subjoins,—

"I have seen another Triton among the curiosities of the Romans, but it is not so large as this of the Tanagrians. The form of the Tritons is this:—the hair of their head resembles the parsley that grows in marshes, both in colour and in the perfect likeness of one hair to another, so that no difference can be perceived among them: the rest of their body is rough with small scales, and is of about the same hardness as the skin of a fish: they have fish-gills under their ears: their nostrils are those of a man, but their teeth are broader, and like those of a

[1] Met. i. 335. [2] Paus. ix. 20, 21.

wild beast: their eyes seem to me azure; and their hands, fingers and nails, are of the form of the shells of shell-fish: they have, instead of feet, fins under their breast and belly, like those of the dolphin."

Πρωτεύς. *Proteus.*

In the fourth book of the Odyssey Homer introduces this sea-god. He styles him, like Nereus, a *Marine Old-god,* and gives him the same power of foretelling the future. He calls him Egyptian, and the servant of Poseidon, and says that his task was keeping the seals or sea-calves. When Menelaüs was wind-bound at the island of Pharos opposite Egypt, and he and his crew were suffering from want of food, Eidothea the daughter of Proteus accosted him, and bringing seal-skins directed him to disguise himself and three of his companions in them; and when Proteus at noon should come up out of the sea and go to sleep amidst his herds, to seize and hold him till he disclosed some means of relief from his present distress.

Menelaüs obeys the nymph; and Proteus drives up and counts his herds, and then lies down to rest. The hero immediately seizes him, and the god turns himself into a lion, a serpent, a pard, a boar, water, and a tree. At length, finding he cannot escape, he resumes his own human form, and reveals to Menelaüs the remedy for his distress. He at the same time informs him of the situation of his friends, and particularly notices his having seen Odysseus in the island of Calypso,—a clear proof that his own abode was not confined to the coast of Egypt.

This part of the Odyssey has been beautifully imitated by Virgil in the fourth book of his Georgics, where Aristæus on the loss of his bees seeks in a similar way a remedy from Proteus. The scene is here transferred to the Carpathian sea, and the god is described as of a blue colour, the hue which painters had been pleased to bestow

on the marine deities: he has also a chariot drawn by the biped sea-horses.

Those who embraced the theory of representing the gods as having been originally mere men, said that Proteus was a king of Egypt; and the Egyptian priests told Herodotus[1] a fine cock-and-bull tale of his having detained Helen when Paris was driven to Egypt, and having restored her to Menelaüs on his arrival there when returning from Troy.

[a]The mystics regarded Proteus as a symbol of the original matter which developed itself into the four elements whose form he took: the lion was æther, the serpent earth, the tree air, and the water itself.

Γλαῦκος. *Glaucus.*

Glaucus was probably, as his name denotes, an ancient deity of the sea. By those who explained everything on the system of the gods having been men, we are told that he was originally a fisherman of Anthedon in Bœotia. Observing one day the fish which he had caught and thrown on the grass to bite it and jump back into the sea, he had the curiosity to taste that grass, and it so affected him that he immediately followed their example. The sea-gods besought Oceanus and Tethys in his favour, and he was made a god of the sea[2]. Another tradition said[3], that Glaucus obtained his immortality by bathing in a certain fountain; and that when he refused to communicate the secret he was flung into the sea, where he might be heard along the coasts bewailing his fate in not being able to die.

Glaucus was, like Nereus and Proteus, endowed with the gift of prophecy. Pausanias says, that sailors had every year something new to tell of his soothsaying. Euripides[4] makes him prophesy at Malea to those who were

[1] Herod. ii. 113, 114, 115.
[2] Paus. ix. 22. Ov. Met. xiii. 904, *et seq.*
[3] Schol. Plat. Rep. x.
[4] Orest. 363.

sailing by; and in Apollonius he prophesies to the Argonauts. According to this last poet, he is the interpreter of Nereus[1]. Each year, it is said[2], he visits all the coasts and isles, accompanied by a train of marine animals (κήτεσι), with a great noise, and prophesies invisibly in the Æolic dialect all kinds of evil. The fishermen watch him in the night, and endeavour when he comes, to avert by prayer and fumigations, and afterwards by fasting, the evil with which his prophecy menaces the fruits and cattle. He still laments that he cannot die. At times he was seen among the waves that lashed his body, which was overgrown with muscles, sedge, and stones.

Glaucus appears one of the latest of the gods in the works of the poets. Pindar and Æschylus are the first who mention him: the former cursorily; the latter devoted to him an entire drama, which is lost[3].

He was described like the other sea-gods, with green beard and hair, and a blue body ending in the tail of a fish. Velleius[4] says, that at an entertainment given by Antonius and Cleopatra, Plancus danced in the character of Glaucus, having his body naked and blue, with reeds about his head, and on his knees dragging a tail after him.

The only adventure of Glaucus is his love for Scylla[5].

Λευκοθέα καὶ Παλαίμων. *Matuta et Portumnus.*

Ino the daughter of Cadmus and wife of Athamas, flying from her husband's anger, with her little son Melicerta in her arms, sprang off a cliff into the sea. The gods out of compassion made her a goddess of the sea under the name of Leucothea (*White-goddess*), and him a god under that of Palæmon (*Champion*). Both were held powerful to save from shipwreck, and were invoked by sailors. The fable appears to be ancient; as Leucothea,

[1] Argon. i. 1310, *et seq.* [2] Plat. Rep. x. [3] Paus. *ut supra.*
[4] Vell. Pat. ii. 83. [5] See below, chap. xix.

who gives her veil to Odysseus when tossed in a storm, is called "fair-ankled Ino daughter of Cadmus," and her transformation is mentioned[1].

Πόταμοι. *Fluvii. River-gods.*

Each river was held to have its presiding deity, who dwelt in it and directed its waters. These gods had their houses and children; and the love-adventures of several of them, such as Alpheius and Acheloüs, are recorded by the poets. The rivers were all the sons of Oceanus and Tethys.

The River-gods were represented of a handsome human form, crowned with reeds, and wearing dark-blue mantles of fine texture. They were often given the head or horns of a bull, indicative of their strength or of their influence on agriculture.

[1] Od. v. 333. There *may* be some interpolation.

Chapter XVIII.

DEITIES OF THE OCEAN-SHORE.—GORGONS, GRÆÆ, HESPERIDES, HARPIES, WINDS.

The hither bank of the western portion of the Ocean-stream was the scene of many of the wonders of Grecian fiction. The dwelling of the Gorgons, the Grææ, and the Hesperides, was placed there; it seems also to have been the abode of the Harpies. As these last goddesses were of similar nature to the Wind-gods, we have, to avoid sub-division, placed the Winds also in this chapter.

Γοργόνες. *Gorgones. Gorgons.*

Homer in various places speaks of a terrific monster which he calls Gorgo (Γοργώ): its head is said to be on the ægis of Zeus; and in his description of the shield of Agamemnon[1] he says that the "fierce-looking Gorgo" was on it, glaring terribly: in the Odyssey[2], its hero feared to remain any longer where he saw the dead, lest Persephoneia should send the head of the terrible monster Gorgo against him out of the domains of Hades.

If Homer was acquainted with the legend of Perseus, it is probable that he knew of his adventure with the Gorgons; but Hesiod is the earliest poet who notices it. According to him[3], the Gorgons were the daughters of Phorcys and Ceto. They were three in number,—Stheino (*Strength*), Euryale (*Wide-sea*), and Medusa (*Mistress*), of whom the last alone was mortal. "They dwelt," he says, "*beyond* (πέρην) the illustrious Ocean, on the shore towards Night,

[1] Il. xi. 36. [2] Od. xi. 634. [3] Theog. 274.

where the clear-voiced Hesperides are." Poseidon, he adds, lay with Medusa "in a soft mead and spring flowers." Perseus, aided by the arms with which he had been supplied by the gods, cut off the head of Medusa, as the Gorgons slept, and by means of the helmet of Hades escaped the pursuit of her sisters. From the blood of Medusa sprang Chrysaor (*Gold-sword*) the father of Geryon, and the steed Pegasus.

There is nothing in Hesiod which would lead us to suppose that the Gorgons were not beautiful maidens, and Pindar calls Medusa "fair-cheeked." Hesiod[1], indeed, describes the sisters in their chase of Perseus as being begirt with serpents; and this, perhaps, gave occasion to the later fable of their having snaky locks, which were also ascribed to the Erinnyes. Æschylus[2] calls them "serpent-fleeced," and says that no one can see them and retain his breath; and Apollodorus describes them as having their heads wreathed round with scales of serpents, with teeth as large as those of swine, brazen hands, and golden wings; and adds, that they turned those who saw them to stones. In another place this writer observes, that when Hercules descended to the under-world, all the souls which saw him fled but Meleager and Medusa the Gorgon, and that he was drawing his sword against the latter, till Hermes reminded him of her being only a shade.

Respecting the habitation of the Gorgons, we place it in accordance with our ideas of the Homeric geography on this side of Ocean, on the strongly illuminated side of the terrestrial disk; and the legend of Perseus does not say that he crossed the Ocean to arrive at their abode. Hesiod has, we see, placed it beyond the Ocean; and, though Voss asserts the contrary, Æschylus in the passage just quoted has transported the Gorgons, with the rest of the original wonders of the West, to the eastern side of the earth.

[1] Shield of Hercules, 233. [2] Prometheus, 805.

Γραῖαι. *Grææ.* *Old Maids.*

The "fair-cheeked" Grææ were according to Hesiod[1] sisters of the Gorgons and daughters of Phorcys and Ceto. They were *gray* from their birth: their names were "Well-robed Pephrédo" and "Yellow-robed Enyo," and they abode near the Gorgons. Æschylus[2] says that they were three in number; he calls them "long-lived maids, three swan-formed, possessing a common eye, one-toothed, whom the sun never looks on with his beams, nor the nightly moon;" and he places them on the east side of the earth. Apollodorus calls them Enyo, Pephredo, and Deino; and adds, that they were old from their birth, and that they used the one eye and tooth by turns. Of these Perseus contrived to make himself master, and would only restore them on condition of their directing him to the abode of the nymphs.

Ἑσπερίδες. *Hesperides.* *Western-Maids.*

The "clear-voiced" Hesperides were, according to Hesiod[3], by whom they are first mentioned, the daughters of Night without a father. They dwelt near the Gorgons "beyond the illustrious Ocean," and their office was to take care of the golden apples and the trees which bore them.

Apollodorus[4] places the Hesperides in the country of the Hyperboreans, and names them Ægle, Erythia, Hestia and Arethusa. To fetch some of the golden apples,—which were also guarded by a wakeful dragon, and were the property of Zeus, having been given to him by Hera on the day of their marriage[5],—was one of the tasks of Hercules.

[1] Theog. 270. [2] Prometh. 800.
[3] Theog. 215. [4] Apollod. ii. 5.
[5] The more probable account is that of Pherecydes, that they were given by Earth to Hera on her wedding-day.

The apples of the Hesperides were, as some suppose, the pomegranates of Spain and Africa, a fruit anciently unknown in Greece; and navigators may have invested them with all their wonders to excite admiration. A dragon is, as is well known, the guardian of treasure in all countries.

Ἅρπυιαι. *Harpies.*

The Harpies of Homer are goddesses who carry off people unseen. Thus in the Odyssey, Telemachus[1] and Eumæus[2] both express their belief that these deities had taken away Odysseus. Penelope[3], when praying to Artemis to deprive her of life, wishes also that a storm (θύελλα) would snatch her away and cast her on the strand of Ocean[4]. She calls to mind the fate of the daughters of Pandareüs, whose parents the gods destroyed, but Aphrodite reared the helpless orphans on cheese and honey and wine. Hera gave them beauty and prudence beyond all women, Artemis height, Pallas Athena skill in female works. But while Aphrodite was gone to Olympus to ask of Zeus a happy marriage for them, the Harpies carried them off, and gave them for servants to the hateful Erinnyes.

In this passage, *Storms* or *Whirlwinds* (θύελλαι) and Harpies are plainly synonymous.

Homer says nothing of the parentage or form[5] of the Harpies; but as none of his gods had the strange and uncouth additions and attributes bestowed on them by succeeding poets and artists, we may suppose them to have possessed the usual appearance of his deities. Hesiod[6] gives them one of the usual marks of beauty, by calling them *Well-haired* (ἠϋκόμους): he makes them sisters of Iris

[1] Od. i. 241. [2] Od. xiv. 371. [3] Od. xx. 61.
[4] Hence we would infer that the shore of Ocean was the abode of the Harpies.
[5] Völcker (Ueber Hom. Geog. p. 85.) denies that Homer gave them any form. [6] Theog. 267.

and daughters of Thaumas and Electra. Homer certainly says that the Harpy Podarge (*Swift-foot*) bore to the wind Zephyrus, as she grazed on a mead by the stream of Ocean, Xanthus and Balius, the immortal steeds of Achilles. But we must remember, that Demeter was by Poseidon the dam of the horse Arion; and probably the legend to which the poet alludes was, that Podarge to escape Zephyrus changed herself like Demeter into a mare, and was in that shape enjoyed by him in the form of a horse.

The number of the Harpies is not given by Homer, and he names but one,—Podarge. Hesiod[2] would appear to restrict the number to two,—Aëllo (*Storm*) and Ocypete (*Swift-flight*). In Nonnus[3] we meet a Thracian Harpy, Aëllopos (*Storm-foot*), who bore to Boreas the horse Xanthus and the mare Podarke, which he gave to Erechtheus in lieu of Orithyia whom he had carried off. The name of the Harpies evidently comes from ἁρπάζω, *to snatch*[4].

The tale of Phineus is unnoticed by Homer. Hesiod, as quoted by Strabo, says he was carried by the Harpies to the country of the *Milk-eaters*. Various causes are assigned by the poets for his punishment; but they all agree that he was blinded, and that the Harpies continually snatched away whatever food was placed before him, till they were finally expelled and the old king relieved by Zetes and Calaïs, the winged sons of Boreas, when the Argonauts came to the palace of Phineus.

In this fable the Harpies have lost all traces of the beauty of form of the Homeric gods, and are become odious monsters, with female faces, birds' bodies, wings and claws, and infecting every place whither they come with stench and odour. Virgil and Apollonius Rhodius,

[1] Il. xvi. 149. [2] Theog. 267. [3] Dionys. xxxvii. 155.

[4] As a proof of the deceptiveness of etymology, Le Clerc's derivation of Harpy from *Arba* (ארבה), the Semitic term for a locust, evidently founded on the later idea of the Harpies, has met with the approbation of some men of learning.

two of the most delicate of the ancient poets, seem to vie in giving disgusting details of the filthy monsters which poets and artists had made of the beautiful storm-goddesses of Homer and Hesiod.

Ἄνεμοι. *Venti.* *Winds.*

The Winds are represented in the Ilias as gods[1]: Iris goes to them as they are feasting in the dwelling of Zephyrus, to inform them of the prayer of Achilles that they would inflame the pyre of Patroclus. In the Odyssey[2], the winds are not directed by separate deities, but are all under the charge of Æolus. We may, as a matter of course, observe that the Wind-gods of Homer are not winged.

The Winds were divided into *wholesome* and *noxious*. The former which were Boreas (*North-wind*), Zephyrus (*West-wind*), and Notus (*South-wind*), were according to Hesiod[3] the children of Astræus (*Starry*) and Eos (*Dawn*). The other winds, he says[4], (probably meaning only those which blow from the East,) are the race of Typhoëus, whom he describes as the last and most terrible child of Earth. In Greece, as over the rest of Europe, the East-wind was pernicious.

Boreas (Βορέας) was called *Clear weather-* or *Frost-producer* (*αἰθρηγενετής*). He loved Orithyia the daughter of Erechtheus king of Athens, and carried her off. His children by her were Zetes and Calaïs, Cleopatra and Chione. The Athenians ascribed the destruction of the fleet of Xerxes by a storm to the partiality of Boreas for the country of Orithyia, and erected altars to him after that event. Boreas is also said by Homer[5] to have turned himself into a horse out of love to the mares of Erichthonius, and to have begotten on them twelve foals.

Zephyrus (Ζέφυρος) is described by Homer as a strong-blowing wind, but he was afterwards regarded as gentle

[1] Il. xxiii. 192. [2] Od. x. 1. [3] Theog. 378.
[4] Theog. 869. [5] Il. xx. 223.

and soft-breathing: as such he appears chiefly in the Latin poets. Zephyrus once beheld the nymph Chloris (*Yellow-green*), as she was roving through the fields of Spring, and loved her. He carried her off and married her, was a faithful husband, and presented her with a delightful garden of flowers[1].

Of the "moist-blowing" Notus (Νότος) and the injurious Eurus (Εὖρος), the poets have recorded no adventures.

The later poets and artists have furnished all the Winds with wings, horses, and chariots.

We shall take the present opportunity of recurring to the Ocean and its shores, and of considering them more minutely than we have done in our view of the mythic cosmology of the Greeks.

In both the Ilias and the Odyssey the Ocean is represented as a river which flows round the earth: the same is the view given in the Hesiodic poems. It is called *soft-flowing, deep-flowing, back-flowing*. Its course, as we may collect from the Odyssey, is from south to north on the western side of the earth; for Odysseus required Boreas, that is a north-east wind, to carry him across it from Ææa the island of Circe; and on his return he was borne along by the "wave of the stream." This view gives consistency to the beautiful fiction of the *Cup* or boat, which later poets (for it seems to have been unknown to Homer[2] and Hesiod) provided for the conveyance of the Sun-god and his horses from west to east, and enables us to determine in some measure the rate at which the Ocean flowed: for as we are to suppose that the Cup was borne along by the mere force of the current, and it took the entire night to go round the northern side of the earth, we are thence to

[1] Ovid. Fasti. v. 195, *et seq.*

[2] From Od. x. 191. it would seem, that in the Homeric time the sun was believed to go under the earth every evening.

conclude, that after landing the god and his horses it continued its course during the day; and thus the Cup, and consequently the Ocean-stream, went round the earth once in every twenty-four hours.

As the West appears to have been the scene of all the wonders of the Homeric age, we need not be surprised to find no mention of the banks of Ocean in any part but the western end of the earth; and must not on that account charge the Achæans with absurdity, as if they did not suppose it to have a further bank in any other part of its course. It is probable, that they considered it to be edged all round by a strip of land of uncertain breadth which confined it to its channel. The hither western bank is once noticed in the Ilias, where it is said[1] that the Harpy Podarge, "grazing in a mead by the stream of Ocean," bore to the wind Zephyrus the steeds of Achilles. The Odyssey[2] places on the same bank the Elysian Plain, whither the favourites of Zeus were transported without having tasted of death, to live in an immortality of bliss. The further bank is unnoticed in the Ilias: the Odyssey covers it with perpetual darkness, makes it the abode of the people called Kimmerians, and places there Erebus the realm of Hades, which the Ilias invariably represents as being under the earth[3]. In neither poem is there mention of any islands in the Ocean, of fish in its waters, or birds on its waves.

But in the Hesiodic poems[4] we find the Elysian Plain become the Islands of the Blest: they are however still on the hither side of Ocean, "*beside* or *along* (παρά) the deep-eddying Ocean," and therefore we may suppose in

[1] Il. xvi. 151.

[2] Od. iv. 563.

[3] It is not by any means improbable that the Greeks learned these ideas and names from the Phœnicians. Elysium may be very fairly derived from *alatz* (עלץ) *to rejoice;* Erebus from *ereb* (ערב) *evening:* and though we have above (p. 36) supposed the possibility of the Kimmerians being a dark tradition of the Germans, we are to observe that in Hebrew *kimriri* (כמריר) signifies *darkness.*

[4] Works and Days, 169.

the Sea. Hesiod[1] covers the waters of Ocean with singing swans, and fills them with gamboling fishes. On the further side he places, as we have just seen, the Grææ, the Gorgons, and the Hesperides. At the other side of Ocean also, according to him[2], was the isle Erytheia, where the herdsman Eurytion and his dog Orthrus kept the oxen of Geryon.

In our account of the mythic cosmology we omitted to notice, that the Ocean and its further bank appear to have lain outside of the hollow sphere which contained the earth and sea, with the regions above and below them, and to have encompassed the middle of it like a rim. This we say, because Hesiod[3] describes the extremities of heaven, earth, the sea, and Tartarus, as all meeting together, evidently excluding the Ocean, which he always distinguishes from the Sea. It is further to be observed, that this view of the world is Hesiodic rather than Homeric; for in the Odyssey, the Heaven is described as resting on lofty pillars kept by Atlas[4].

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[1] Shield of Hercules, 315.

[2] Theog. 290. These places will be further considered in Part II. under *Hercules*.

[3] Theog. 736.

[4] Od. i. 54. See above p. 51. The name Atlas, we should have observed, manifestly comes from τλάω, *to endure*.

Chapter XIX.

INHABITANTS OF THE ISLES AND COASTS OF THE WEST-SEA.—LOTUS-EATERS, CYCLOPES, GIANTS, ÆOLUS, LÆSTRYGONES, CIRCE, SIRENS, SCYLLA AND CHARYBDIS, PHAETHUSA AND LAMPETIA, CALYPSO, PHÆACIANS.

The present chapter will be devoted to the elucidation of the geography of the Odyssey of Homer. It is in this poem that the first mention is made of the various beings which we shall have to consider; and all succeeding poets who notice them have so evidently derived their knowledge from it, that they may be regarded as the creations of the singer of the wanderings of Odysseus. The object of our inquiry here will be not so much to ascertain what knowledge of the western part of the Mediterranean some of the Greeks of the Homeric age may have possessed, as what the Ionian *Singer* knew of it, or what he took the license of inventing.

Our readers will bear in mind the circular form of the earth, and the ambient stream of Ocean already described. Though we have said that Greece was held to be the centre of the terrestrial disk, and believe such to have been the prevailing notion in the Homeric age, we must observe that this view is not expressly given either in the Ilias or the Odyssey. Assuming it however, it follows that the Greeks must have regarded the distance from their own country to the junction of the Mediterranean (or West-Sea, as we may call it,) and the Ocean, to have been much greater than that from Greece to Egypt and the coast of Libya,—probably double the distance. With a fair wind the passage from Crete to Egypt was one of only

five days[1]; so that we might conjecture that to Ææa, the isle of Circe, close to the Ocean, to have been rated at fourteen or fifteen days' sail. This observation may serve to guide us in our future inquiries.

Both the Ilias and the Odyssey were probably composed in Ionia, on the coast of Asia. In the former, no knowledge is shown of any country west of the Cephallenian realm of Odysseus: in the latter, some knowledge is evinced of either Italy or Sicily, though neither is expressly named. We read in the Odyssey[2] of a place called Temesa, whither the Taphians sailed to barter iron for copper. This last metal we know abounded in Italy, and there was a place on the eastern coast of Calabria named Temesa[3]. Were it not, therefore, that the Greeks, when they afterwards colonised Italy and Sicily, were so much in the habit of imposing the names which occur in the Odyssey on such places as they fancied to have been meant by the poet, we might at once conclude from this passage, that southern Italy was well known to the Greeks of the Homeric age. In another place[4], one of the suitors advises Telemachus to put his guests on shipboard, and send them to be sold to the Sikeli: but as this people inhabited both Italy and Sicily, a doubt still remains as to which place was understood by the poet. All that we can collect with certainty is, that he knew of a people dwelling to the west of Greece called the Sikeli, with whom the Greeks traded, and who spoke a language different from theirs[5]. Whether their country was an island[6], or a part of the continent, or both, and what was its exact position relative to Greece, we have no means of determining.

[1] Od. xiv. 257.
[2] Od. i. 184.
[3] There was also a Temesa in Cyprus, and (Od. xv. 425, *et seq.*) the Taphians used to sail as far as Sidon.
[4] Od. xx. 383.
[5] "*ἀλλοθρόους ἀνθρώπους.*"—Od. i. 183.
[6] In Od. xxiv. 307. Sicania is spoken of. The doubts which are entertained of the genuineness of that book have been more than once mentioned.

In those days books and maps were unknown, and it must not surprise us to find the Ionian Singer either designedly negligent or casually ignorant of the relative situations and distances of places remote from his own country. Thus[1] the isle of Pharos is placed a day's sail from the mouth of the Nile, and is described as having a good harbour and plenty of fresh water; and Ithaca is made the most westward of the group of isles to which it belongs, and the whole group placed opposite to the coast of Elis, much to the south of their actual position. This last point has, we think, been demonstrated by Völcker in his valuable work on the geography of Homer[2].

We shall now follow the wanderings of Odysseus through the West-Sea, and describe the various beings, goddesses, monsters, men, or whatever else they may be, which the poet places on its isles and coasts.

Λωτοφάγοι. *Lotophagi. Lotus-eaters.*

Odysseus, when doubling the Cape of Malea in Laconia on his return from Troy[3], encountered a violent north-east wind (*βορέης*), which drove him for nine days along the sea, till he reached the country of the Lotus-eaters. Here, after watering, he sent three of his men to discover who the inhabitants were. These men on coming among the Lotus-eaters were kindly entertained by them, and given some of their own food, the Lotus-plant, to eat. The effect of this plant was such, that those who tasted of it lost all thoughts of home, and wished to remain in that country. It was by main force that Odysseus dragged these men away, and he was even obliged to tie them under the benches of his ship.

As the coast of Cyrene lies opposite the Peloponnesus, and is much nearer to it than Egypt is to Crete, we must suppose the country of the Lotus-eaters to have been

[1] Od. iv. 355.
[2] Völcker, Ueber Hom. Geog. p. 46, *et seq.*
[3] Od. ix. 80.

far more to the west. They seem in the poet's view to have been the last tribe of ordinary men in that direction, and to have dwelt on the verge of the land of fable. The Lotus, under the name of Jujuba, is a part of the food of the people of the north coast of Africa at the present day.

Κύκλωπες. *Cyclopes.*

When Odysseus left the country of the Lotus-eaters, he sailed on further, *i. e.* westwards [1], and came to that of the Cyclópes, which could not have been very far distant, or the poet would in that case, as he always does, have specified the number of days occupied in the voyage. The Cyclopes are described as a rude lawless race, who neither planted nor sowed, but whose land was so fertile as spontaneously to produce them wheat, barley, and vines. They had no social institutions, neither assemblies nor laws, but dwelt separately, each in his cave, on the tops of lofty mountains, and each without regard to others governed his own wife and children.

In front of a harbour of their land lay a well-wooded fertile isle, abundantly stocked with goats. But the Cyclopes having no ships could not derive any advantage from it. Odysseus, leaving the rest of his fleet at the island, went with one ship to the country of the Cyclopes. Here he entered the cave of the Cyclops Polyphemus, who was a son of Poseidon by the nymph Thoösa, the daughter of Phorcys. The Cyclops on his return in the evening with his flocks, finding strangers there, inquired who they were; and on Odysseus saying that they had been shipwrecked, and appealing to his mercy and reverence for the gods, he declared that the Cyclopes regarded not the gods, for they were much more powerful than they: he then seized two of the Greeks, and dashing them to

[1] "Ἐνθεν δὲ προτέρω πλέομεν." The wind had been north-east, and it is not said that it had fallen or changed. We apprehend that by προτέρω the poet always means *further on* in the same direction.

the ground like young whelps killed and devoured them. When he fell asleep Odysseus was going to kill him, till recollecting the huge rock,—one which two-and-twenty four-wheeled waggons could not move,—with which he had closed the door, he refrained. Against the next evening Odysseus had prepared a piece of the Cyclop's own olive-staff, which was as large as the mast of a merchant-vessel, and when the monster had devoured two more of his victims gave him wine to drink, and then while he was sleeping profoundly, heated the stick in the fire, and aided by four of his companions bored out his eye with it. Polyphemus roaring out with pain, the other Cyclopes came to inquire what had befallen him; but on his informing them that *Nobody* (Οὔτις)—the name which Odysseus had given himself—was killing him, thinking it was some disease they left him, recommending him to pray to his father. Next morning when Polyphemus turned out his sheep and goats, his prisoners fastened themselves under their bellies, and so escaped. Odysseus, when a little way out at sea called out his real name, and the Cyclops hurled immense rocks at him, which were near sinking his ship.

Nothing is said by the poet respecting the size of the Cyclopes in general, but every effort is made to give an exaggerated idea of that of Polyphemus. When Odysseus first sees him, he compares him to "a woody peak of lofty mountains, when it appears separate from others." The crash of the bundle of wood which he brings home in the evening, when it is cast on the ground, terrifies the Greeks who were hiding in his cave: twenty-two waggons could not move the rock with which he closed his door: his staff was in length and thickness equal to the mast of a large ship: the first rock which he flings at the ship of Odysseus was "the top of a great hill," and falling before the vessel it drove her back to the shore; the second was still larger.

Yet, perhaps, we are not to infer that the Cyclopes were in general of such huge dimensions or cannibal habits. Polyphemus was not of the ordinary Cyclop-

race, being the son of Poseidon and a sea-nymph: he is also said[1] to have been the strongest of the Cyclopes. It is not a little remarkable, that neither in the description of the Cyclopes in general, nor of Polyphemus in particular, is there any notice taken of their being one-eyed; yet in the account of the blinding of the latter, it seems to be assumed as a thing well known. We may hence perhaps infer that Homer followed the usual derivation of the name[2].

Both ancients and moderns agree in regarding Sicily as the country of the Cyclopes: we however cannot help thinking that it was on the coast of Libya. It lay at no great distance from that of the Lotus-eaters, which was evidently on that coast. The poet merely says, "We then sail on further, and come to the land of the Cyclopes;" and if it had been an island, he would, as usual, have noticed the circumstance: he would also have told us with what wind they sailed to it, if it had been at anything like the distance which Sicily is from Libya: and further, though the fertility of Sicily may accord with that of the Cyclopes' land, yet it does not offer the caverns on mountain-tops in which they abode, nor can any island answering to that of the Odyssey, stretching before a harbour, be shown in it. If the little islet of Ortygia in front of Syracuse should be thought of, we reply, that it is neither large nor fertile enough, and it moreover could hardly have been mentioned without Ætna.

[1] Od. i. 70.

[2] From κύκλος *a circle*, and ὤψ *an eye*. Yet it does not plainly appear why the word κύκλωψ, *round-eyed*, should signify *one-eyed*. Cyclopes seems to have been, like Cercopes (κέρκωπες), the appellation of a people, though perhaps of an imaginary one. As this last is not a compound of ὤψ, so neither may Cyclopes have been such, and both may have been originally similar in form to Dolŏpes, Dryŏpes, &c., to which, as we shall show in the sequel, may perhaps be added Cecrŏpes and Pelŏpes. According to the principle stated in page 6, the name Cyclopes may have given origin to the legend of their being one-eyed.

In the Theogony of Hesiod[1] a widely different account of the Cyclopes is to be found. This poet reduces them, like most of those persons whom Homer mentions indefinitely, to three in number, and makes them children of Heaven and Earth. Their names are Brontes (*Thunder*), Steropes (*Lightning*), and Arges (*Bright*), who give to Zeus his thunderbolts. They are one-eyed, but in other respects resemble the gods. Succeeding poets, combining this notion of them with that of Sicily being their abode, placed them in Ætna as the workmen of Hephæstus, whose forge was removed thither from Olympus, and they fashioned the arms and armour of all the gods.

In Hesiod the Cyclopes are evidently personifications of thunder and lightning, and we have to choose between this account and that of Homer to come at the original idea of them. As the Theogony is evidently an attempt at systematic cosmogony, we incline to the opinion of the Cyclopes being a race of fabulous monsters, like the Giants and Læstrygones, placed on the little-frequented shores of Libya by marvel-loving and marvel-coining mariners.

Polyphemus, who was never made a smith, became a favourite character with later poets. His love for the sea-nymph Galatea is the subject of a beautiful idyl of Theocritus[2]; and Ovid[3] has prettily related the story of the shepherd Acis, whom the jealous fury of the Cyclops crushed beneath a rock for being more acceptable than himself to the nymph of the waters.

Γίγαντες. *Gigantes. Giants.*

The Gigantes were another race of huge size and impious minds, but like the Cyclopes and Phæacians akin to the Gods. They seem to have dwelt on the coast of Libya to the west of the Phæacians, whose original country, as we shall presently show, lay between theirs

[1] Theog. 139. [2] Theoc. Idyll. xi. [3] Met. xiii. 750.

and that of the Cyclopes. The Gigantes were, it would appear, destroyed by the Gods for their impiety. The daughter of their last king, Eurymedon (*Wide-ruler*), was the mother of Nausithoüs king of the Phæacians[1]. They are called *wild tribes* (ἄγρια φῦλα)[2]; but the only passage whence their great size may be inferred is[3], where the huge Læstrygones are said to be not like men but Giants.

Hesiod[4] says that the Giants with the Erinnyes and the Melian nymphs sprang from the blood which dropped from the wound of Uranus. Succeeding poets, taking the hint perhaps from the passage of the Odyssey where the attempt of the Aloïdes, Otus and Ephialtes, to scale Heaven is related, imagined a Giant-war as well as a Titan-war. Pindar[5] is perhaps the earliest poet who mentions it. Apollodorus[6] says, that Earth, incensed at the defeat of the Titans, conceived by Heaven the Giants[7], of enormous size and invincible strength, with terrible visages, long thick hair on their heads and chins, and snake-feet. They dwelt either in Phlegræ or in Pallene, and they launched rocks and burning trees against Heaven. The Gods had an opinion that no Giant could be killed by them without the aid of a mortal. Earth, on hearing it, endeavoured to provide a remedy against such an event; but Zeus, forbidding the Sun, Moon, and Dawn to shine, prevented her so doing. By the advice of Athena he called on Hercules to aid, who shot with his arrows Halcyoneus, the greatest of the Giants, and as the others were wounded by the Gods he despatched them with his weapons. Athena overwhelmed the flying Enceladus with the isle of Sicily: Poseidon cast on Polybotes a piece of the isle of Cos.

Earth, Apollodorus proceeds, more than ever enraged, mingled with Tartarus, and brought forth in Cilicia Typhon, who far exceeded all her other progeny in size and strength. His stature out-topping the mountains reached the sky; his head often touched the stars; one hand extended to the East, the other to the West; his legs and feet were the coils of snakes; his body was covered with feathers; his hair and beard streamed in the blast; fire flashed from his eyes. He hurled glowing rocks, with loud cries and hissing, against Heaven, and storm and flame rushed from his mouth. The Gods in terror fled into Egypt; and when he pursued them thither, changed themselves into various animals.

Zeus however struck him with his thunderbolt, and put him to flight by means of his steel *harpe* or sickle. Typhon fled to Mount Casius; and when Zeus pursued him thither he entangled him in his snaky coils, and seizing his harpe cut out the sinews of his feet and hands: then taking him on his shoulders, carried him through the sea to Cilicia, and shut him up in the Corycian cave. He rolled the sinews up in a bear's skin, and laid them there also, setting the serpent Delphyne as a guard over them. But Hermes and Ægipan stole the sinews, and restored them to Zeus; who, having recovered his strength, mounted his chariot, and launching his bolts after Typhon chased him to Mount Nysa, where deceived by the Fates the giant ate ripe fruit, which they said would restore his vigour. He fled thence to Thrace; and near Hæmus flung whole hills at Zeus, whose thunders drove them back on him; and he threw up great quantities of blood (αἷμα), whence the mountain derived its name. As he was flying through the Sicilian sea, Zeus flung Ætna a-top of him, which from that time, owing to the thunder, began to emit flame.

In the Gigantomachia, Hercules, Dionysus, Pan, Silenus, and the Satyrs, all bear an active part,—an evident proof of the lateness of the fable, of which Hesiod knew nothing. The flight of the Gods into Egypt is one of the bungling attempts to reconcile the simpler and more elegant Hellenic system with the animal-worship of that country. The

[1] Od. vii. 56. [2] Od. vii. 206. [3] Od. x. 120.
[4] Theog. 185. [5] Nem. i. 100. [6] Apollod. i. 6.
[7] γίγας is probably derived from γῆ, and it is not unlikely that τίταν comes from τίταια a name for the Earth. Diod. iii. 57, v. 66.

Giants' war is apparently an imitation of that of the Titans, and both are attempts at personifying the supposed struggle of the wild principles of nature against order and harmony in the beginning of the world.

Αἴολος ἐν Αἰολίῃ. *Æolus in Æolia.*

After their escape from the Cyclops, Odysseus and his companions sailed *further on*, and came to the floating-isle (πλώτη νήσος) of "Æolus Hippotades, dear to the immortal gods." From this passage we might perhaps justly infer that Æolus was not, properly speaking, himself a god. His island was entirely surrounded by a wall of brass and by smooth precipitous rocks: and here he dwelt in continual joy and festivity, with his wife and his six sons and as many daughters, whom, after the fashion set by Zeus, he had married to each other. The isle had no other tenants. The office of directing and ruling the winds had been conferred on Æolus by Zeus; and when he was dismissing Odysseus, after having hospitably entertained him for an entire month, he gave him all the winds but Zephyrus tied up in a bag of ox-hide. For nine days and nights the ships ran merrily before the wind: on the tenth they were within sight of Ithaca; when Odysseus, who had hitherto held the helm himself, fell asleep: his comrades, who fancied that Æolus had given him treasure in the bag, opened it: the winds rushed out, and hurried them back to Æolia. Judging from what had befallen them that they were hated by the gods, the director of the winds drove them with reproaches from his isle.

As Æolia was a *floating isle*, it is evidently needless to look for its exact position. At the time Odysseus made it, it must have been lying near the country of the Cyclopes; but we are not told whether it remained immovable during the month that he spent in it, or the time that elapsed between his departure and return. The Latin poets, following the later Greeks, have placed Æolus in the Lipari islands.

Λαιστρυγόνες. *Læstrygones.*

The country of the Læstry'gones lay very far to the West. Odysseus when driven from his isle by Æolus, sailed *on further* for six days and nights, at the end of which time he reached the land of the Læstrygones; and the distance thence to the isle of Ææa, which we shall show was near the extremity of the sea, could not have been considerable, as the length of time consumed in the passage thither is not specified.

The Læstrygones were another of those huge androphagous races, whom the invention of the poet or the tale of the mariner had placed on the coast of Libya. Unlike the Cyclopes, they lived in the social state; their king was named Antíphates, their town Læstrygonia or Telépylus (it is uncertain which), and the fountain near it Artakia. A port—the model of that placed by Virgil near Carthage—lay at a little distance from the city; and the ships of Odysseus, all but the one he was himself on board of, entered this harbour. A herald with two others were sent to the city: they met the daughter of Antiphates at the fount Artakia, and were by her directed to her father's house. On entering it they were terrified at the sight of his wife, who was "as large as the top of a mountain." She instantly called her husband from the market-place, who seized one of them and dressed him for dinner. The other two made their escape, pursued by the Læstrygones, who with huge rocks destroyed all the ships and their crews which were within the harbour, that of Odysseus which had not entered alone escaping.

When describing the country of the Læstrygones, the poet says[1],

> Lamus' high town,
> Far-gated Læstrygonia, where aloud
> The herdsman as he drives in calls, and he
> Who drives out hears him. There a sleepless man

[1] Od. x. 81.

Might double wages earn; as neatherd one,
And one as keeper of the snowy sheep,—
For near the paths are of the day and night.

The ancients explained this by the custom of pasturing the oxen at night, on account of the gad-fly (οἶστρος), whose persecution was thereby avoided: but, as Völcker justly observes, there was nothing so remarkable in this practice as to induce the poet to place it among the wonders of the West. It is much more probable that the solution of the difficulty will be found in the notion, presently to be noticed, of the abode of the Sun and Dawn being in the West, which may have engendered a belief that at the western extremity of the earth the night was of extremely short continuance[1].

Notwithstanding the great distance which lay between the country of the Cyclopes and that of the Læstrygones, most of the localisers of the Homeric fables place both of them in Sicily. Others fixed on Formiæ on the west coast of Italy for the abode of the Læstrygones; acting in this consistently: for when the floating island of Æolus was determined to be one of the Lipari isles, and the cape of Circæum to be that of Circe, it followed of course that the land of the Læstrygones which lay somewhere between them must be on the coast of Italy.

Κίρκη ἐν Αἰαίῃ. *Circe in Ææa.*

When Odysseus and his surviving companions had escaped from the Læstrygones, they *sailed on*, that is still westward, till they came to the isle of Ææa, the abode of Circe. This isle may be regarded as the most westerly of those scattered by the poet over the Mediterranean, for a very short distance beyond it was the outlet into the Ocean-stream; and all the other isles and coasts mentioned by Homer, except Ogygia the isle of Calypso, lie manifestly between it and Greece.

[1] See *Circe* and *Ortygia* in this chapter: also Völcker, p. 116.

Circe is one of those deities whom Homer calls *human-speaking* (αὐδήεσσαι), and who do not seem to have possessed the power of moving through the air or along the water, but dwelt continually in one place. She is said by him[1] to be the daughter of Helius and Persa, (one of the daughters of Oceanus,) and own sister of the *wise* (ὀλοόφρων) Æætes.

The island of Circe was small; her abode was in the centre of it, deeply embosomed in wood. She dwelt alone, attended by four nymphs; and all persons who approached her dwelling were turned by her magic art into swine. When the comrades of Odysseus, whom he sent to explore her residence, had tasted of the drugged draught which she set before them, she struck them with her wand, and immediately they underwent the usual change. But when Odysseus himself hearing of their misfortune set out to release them or share their fate, he was met by Hermes, who gave him a plant named *Moly*, potent against her magic, and directed him how to act. Accordingly when she reached him the medicated bowl he drank of it freely, and Circe thinking it had produced its usual effect, striking him with her wand bade him go join his comrades in their sty. But Odysseus drawing his sword threatened to slay her; and the terrified goddess bound herself by a solemn oath to do him no injury. She afterwards at his desire restored his companions to their pristine form, and they all abode in her dwelling for an entire year. At the end of that period, as they were anxious to depart, she, after they had made their voyage to the further side of the river of Ocean and returned, dismissed them finally with ample directions how to avoid the perils which they had to encounter.

According to Hesiod[2], Circe was by Odysseus mother of "Agrius and the excellent and strong Latinus, who afar in the recess of the holy isles ruled over all the renowned Tyrsenians." The same poet[3] would seem to

[1] Od. x. 135. [2] Theog. 1011. [3] Schol. Apol. Rhod. iii. 309.

have placed the isle of Circe on the coast of Italy, whither Helius accompanied by his son Æætes brought her from Colchis in his chariot, and left her to dwell. We may here observe, that as Hesiod[1] elsewhere says that the Argonauts sailed home through the Phasis, he must also have brought Jason to Colchis. Hecatæus, by the way, showed in opposition to Hesiod that the Phasis did not communicate with the Ocean.

Succeeding poets devised many fables of Circe. They said for instance, pragmatising the narration in Hesiod, that she murdered her husband, a Sarmatian prince, and that she was taken away by her father from Colchis and placed on an island on the coast of Italy; for the localisers of the Homeric topography determined the promontory of Circæum on the coast of Latium to be her island of Ææa, and hence was taken occasion to frame the legend of her marriage with king Picus, and her turning him into a bird[2].

It was also said[3] that a Daunian prince named Calchas was violently enamoured of Circe, and gave her complete power over Daunia, and did every thing possible to gratify her. But when Odysseus came to her island, Circe became so devoted to him, that she prohibited Calchas from setting foot on it. When however he would not keep away, she made an entertainment for him, at which all the viands were medicated, and then turned him into the pigsty: but an army of the Daunians coming to the isle in quest of him, she dismissed him on his oath never to return.

The *Moly* (μῶλυ), is said to have sprung from the blood of a giant slain by Helius, in aid of his daughter in her island. Its name comes from the fight (μῶλος); its flower is white, as the warrior was the Sun[4].

The daughter of the Sun bears a name, Circe, which is evidently akin to the Greek term for a hawk (κίρκος); and in the very poem in which she first appears, that bird is

[1] Schol. Apol. Rhod. iv. 286.
[2] Ovid, Met. xiv. 320. *et seq.*
[3] Parthenius, Erot. c. 12.
[4] Ptol. Hephæst. iv.

called the "swift messenger of Apollo[1]." May not this be added to the presumptions for the original identity of Helius and Apollo?

There is one curious and perplexing circumstance respecting the isle of Ææa mentioned in the Odyssey. It is said[2] that "the house and dances of Eos, and the risings of Helius" were there, and hence it would seem plainly to follow that Ææa was the abode of these deities: but here a difficulty at once presents itself,—for how could the *rising* of the sun be in the West? As Ææa was afterwards transferred to the east side of the earth, a position in which it is not recognised by either Homer or Hesiod, a suspicion might arise of the verses having been interpolated after the time when Ææa was placed in Colchis: but as, on the other hand, Homer says nothing in the Odyssey of the abode of the Sun and Dawn being on the east side of the earth, we should not be justified in rejecting these lines. The whole difficulty seems to lie in the word ἀντολαί. We must, in fine, confess the passage to be somewhat enigmatical: the explanation given by Völcker[3] is by no means satisfactory.

On surveying the "beautiful wonders" of the Odyssey, it is impossible not to be struck with the resemblance which many of them bear to those of the Thousand and One Nights. Odysseus and Circe remind us at once of king Beder and queen Labe; and the Cyclopes and the Læstrygones will find their parallel in the adventures of Sindbad. Are these mere coincidences, or did the tales of the West find their way to the East? Though it may be regarded as a trivial remark, we will observe that the

[1] Od. xv. 526.
[2] Od. xii. 3.
[3] Ueber Hom. Geog. p. 131. We do not think this writer justified in the parallelism which he assumes for the times of Homer and Hesiod between the East and West, asserting that in both there were an Ææa or Sun-land, an Erytheia, a ruddy sea, and a palace of Eos and Helius. As all these objects are placed by these poets in the West alone, we should feel inclined to suppose that the placing them in the East was the work of a later age.

Oriental tale-maker has not fallen into the incongruities of the Hellenic Singer, who makes the daughter of the huge king and queen of the Læstrygones to be of the ordinary size, and a monster like Polyphemus milk ewes and goats of the usual dimensions.

Σειρῆνες. *Sirenes. Sirens.*

Leaving Ææa on their homeward voyage, Odysseus and his companions came first to the island of the Sirens. These were two maidens who sat in a mead close to the sea, and with their melodious voices so charmed those who were sailing by, that they forgot home and every thing relating to it, and abode there till their bones lay whitening on the strand. By the directions of Circe, Odysseus stopped the ears of his companions with wax, and had himself tied to the mast, and thus was the only person who heard the song of the Sirens, and escaped.

Hesiod[1] describes the mead of the Sirens as blooming with flowers (*ἀνθεμόεσσα*), and says that their voice stilled the winds. Their names were said to be Aglaiophéme (*Clear-voice*) and Thelxiepeia (*Magic-speech*). It was feigned that they threw themselves into the sea with vexation at the escape of Odysseus: but the author of the Orphic Argonautics places them on a rock near the shore of Ætna, and makes the song of Orpheus end their enchantment, and cause them to fling themselves into the sea.

It was afterwards fabled[2] that they were the daughters of the river-god Acheloüs by one of the Muses. Some said that they sprang from the blood which ran from him when his horn was torn off by Hercules. Sophocles calls them the daughters of Phorcys.

Contrary to the usual process, the mischievous part of the character of the Sirens was in process of time left out, and they were regarded as purely musical beings with en-

[1] Frag. xxvii. [2] Apollod. i. 3.

trancing voices. Hence Plato in his Republic places one of them on each of the eight celestial spheres, where their voices form what is called the music of the spheres; and when the Lacedæmonians invaded Attica, Dionysus, it is said, appeared in a dream to their general, ordering him to pay all funeral honours to the new Siren, which was at once understood to be Sophocles, then just dead[1].

Eventually, however, the artists laid hold on the Sirens, and furnished them with the feathers, feet, wings, and tails of birds.

Σκύλλη καὶ Χάρυβδις. *Scylla and Charybdis.*

Having escaped the Sirens, and passed without meeting the Wandering Rocks, which Circe had told him lay beyond the mead of these songsters, Odysseus came to the terrific Scylla and Charybdis, between which the goddess had told him his course lay. She said[2] he would come to two lofty cliffs opposite each other, between which he must pass. One of these cliffs towers to such a height that its summit is for ever enveloped in clouds, and no man even if he had twenty hands and as many feet could ascend it. In the middle of this cliff, she says, is a cave facing the west, but so high that a man in a ship passing under it could not shoot up to it with a bow. In this den dwells Scylla (*Bitch*), whose voice sounds like that of a young whelp: she has twelve feet, and six long necks, with a terrific head and three rows of close-set teeth on each. Evermore she stretches out these necks and catches the dolphins, sea-hounds, and other large animals of the sea which swim by, and out of every ship that passes each mouth takes a man.

The opposite rock, she informs him, is much lower, for a man could shoot over it. A wild fig-tree grows on it, stretching its branches down to the water: but beneath, "divine Charybdis" three times each day absorbs and

[1] Pausan. i. 21. [2] Od. xii. 73.

regorges the dark water. It is much more dangerous, she adds, to pass Charybdis than Scylla.

As Odysseus sailed by, Scylla took six of his crew; and when, after he had lost his ship and companions, he was carried by wind and wave, as he floated on a part of the wreck, between the monsters, the mast by which he supported himself was sucked in by Charybdis. He held by the fig-tree till it was thrown out again, and resumed his voyage.

Such is the earliest account we have of these monsters, in which indeed it may be doubted if Charybdis is to be regarded as an animate being. The whole fable is evidently founded on the wonderful tales of sailors respecting the distant regions of the Mediterranean. The ancients, who were so anxious to localise all the wonders of Homer, made the straits of Messina the abode of Scylla and Charybdis; but as there is no whirlpool there at all resembling Charybdis, the most that can be said is, that that strait may have given occasion to the fable. Homer, however, would seem to place the cliffs of Scylla and Charybdis somewhere between the Wandering Rocks and Thrinakia (if this last be Sicily); for it is after passing those rocks that Odysseus comes to the latter island, on which the oxen of the Sun grazed.

Later poets feigned that Scylla was once a beautiful maiden, who was fond of associating with the Nereïdes. The sea-god Glaucus beheld and fell in love with her; and being rejected, applied to Circe to exercise her magic arts in his favour. Circe wished him to transfer his affections to herself; and filled with rage at his refusal, she infected with noxious juices the water in which Scylla was wont to bathe, and thus transformed her into a monster[1]. Charybdis was said to have been a woman who stole the oxen of Hercules, and was in consequence struck with thunder by Zeus, and turned into a whirlpool.

[1] Ovid. Met. xiv. 1. *et seq.*

Φαέθουσα καὶ Λαμπετίη ἐν Θρινακίῃ. Phaëthusa and Lampetia in Thrinakia.

Both Teiresias and Circe[1] had strictly charged Odysseus to shun the isle of Thrinakia, on which the flocks and herds of the Sun-god fed under the care of his daughters Phaëthusa and Lampetia, and to which he would come immediately after escaping Scylla and Charybdis. Odysseus was desirous of obeying the injunctions which he had received; but as it was evening when he came to it, his companions forced him to consent to their landing and passing the night there. They promised to depart in the morning, and took an oath to abstain from the cattle of the Sun. During the night a violent storm came on; and for an entire month afterwards a strong south-east wind (Eurus and Notus) blew, which confined them to the island. When their provisions were exhausted, they lived on such birds and fish as they could catch. At length, while Odysseus was sleeping, Eurylochus prevailed on them to slaughter some of the oxen of the Sun in sacrifice to the gods, and to vow by way of amends a temple to Helius[2]. Odysseus on awaking was filled with horror and despair at what they had done; and the displeasure of the gods was manifested by prodigies; for the hides crept along the ground, and the flesh lowed on the spits. They fed for six days on the sacred cattle; on the seventh the storm fell, and they left the island; but as soon as they had lost sight of land, a terrible west-wind, accompanied by thunder, lightning, and pitch darkness, came on. Zeus struck the ship with a thunderbolt: it went to pieces, and all the sacrilegious crew were drowned.

[1] Od. xi. 106. xii. 127. See above, p. 57.

[2] The episode (xii. 374—390.) of the complaint of Helius to Zeus was rejected by the ancient grammarians. We may observe that the cosmology in it is at variance with that of the Odyssey, for Helius menaces a *descent* to Erebus:

Δύσομαι εἰς Ἄϊδαο, καὶ ἐν νεκύεσσι φαείνω.

The resemblance between Thrinakia and Trinacria[1], a name of Sicily, has induced both ancients and moderns to acquiesce in the opinion of the two islands being identical. Against this opinion we will observe, that Thrinakia was a *desert isle* (*νήσος ἐρήμη*)[2], that is, an uninhabited isle; that it was called the *excellent isle of the god*[3]; that according to the analogy of the Odyssey it must have been a small island, for such were Ææa, Ortygia, and all that we meet;—not one of which circumstances agrees with Sicily. It seems therefore the more probable supposition, that the poet regarded Thrinakia as an islet about the same size as those of Circe and Calypso, belonging to the Sun-god, and tenanted only by his flocks and herds, and his two daughters their keepers. He must also have conceived it to lie much more to the west than Sicily, for it could not have been more than the third day after leaving Ææa that Odysseus arrived at it.

Καλυψὼ ἐν Ὠγυγίῃ[4]. *Calypso in Ogygia.*

Odysseus, when his ship had gone to pieces, fastened the mast and keel together, and placed himself on them. The wind changing to the south-east (*νότος*) carried him back to Scylla and Charybdis. As he came by the latter, she absorbed the mast and keel, but the hero caught hold of the fig-tree, and held by it till they were thrown out again. He then floated along for nine days; and on the tenth reached Ogygia, the isle of Calypso, by whom he was most kindly received and entertained. She detained him there for eight years, designing to make him immortal, and to keep him with her for ever: but Hermes arriving

[1] Thucydides (vii. 1.) is we believe the first writer who uses the name Trinacria.

[2] Od. xii. 351. [3] Od. xii. 261.

[4] Calypso signifies *the concealed*. Ogygia is a word of the same family with Oceanus or Ogenius, Ogyges, Ægæan, Acheloüs, *acqua*, &c.,—all relating to *water*.

with a command from Zeus, she was obliged to consent to his departure. She gave the hero tools to build a raft or light vessel, supplied him with provisions, and reluctantly took a final leave of him.

Calypso is called by Homer[1] the daughter of Atlas: Hesiod[2] makes her an Oceanide, and Apollodorus[3] a Nereïde. Like Circe she was a *human-speaking* goddess, and dwelt in solitary state with her attendant nymphs; but her abode was a cavern, while the daughter of Helius possessed a mansion of cut stone. Her isle presented such a scene of sylvan beauty as charmed even Hermes, one of the dwellers of Olympus[4].

The poet seems to have conceived Ogygia to lie in the north-western part of the West-sea, far remote from all the other isles and coasts; and he thus brought his hero into all parts of that sea, and informed his auditors of all its wonders. A south-east wind carried Odysseus thither on his mast in nine days and nights from Charybdis. When he left Ogygia, sailing on his raft, as directed by Calypso, with the constellation of the Bear on his left, that is in an easterly or south-easterly direction, he came on the eighteenth day within sight of Scheria, the country of the Phæacians.

Οἱ Φαίηκες ἐν Σχερίῃ. *The Phæacians in Scheria.*

The Phæacians dwelt originally in Hypereia, near the Cyclopes[5]; but being oppressed by that savage race, they migrated to the isle of Scheria. They were led thither by their king Nausithoüs, the son of Poseidon by Peribœa the youngest daughter of Eurymedon (*Wide-ruler*) king of the Gigantes[6]. They were, like the Cyclopes and Gigantes, a people akin to the gods, who appeared manifestly, and feasted among them when they offered sacri-

[1] Od. vii. 245. [2] Theog. 359. [3] Apollod. i. 2.

[4] Od. v. 72, *et seq.* [5] Od. vi. 4, *et seq.* [6] Od. vii. 201, *et seq.*

fices, and did not conceal themselves from solitary wayfarers when they met them[1]. They had abundance of wealth, and lived in luxury undisturbed by the alarms of war; for as they "dwelt remote from inventive man," no enemy ever approached their shores: they did not even make use of bows and quivers[2]. Their chief employment was navigation: their ships were, like Argo, endued with reason: they knew every port, and needed no pilot when impelled by the rowers.

As Odysseus sailed on his raft from Ogygia, the isle of Scheria appeared to him on the eighteenth day "like a shield in the dark sea;" and when the storm by which Poseidon destroyed his raft had subsided, he was carried along, as he swam, by a strong northerly wind for two days and nights, and on the third day he got on shore in Scheria. The princess Nausicaa, reproving the false alarm of her maids at the sight of him, says, "Do you think he is an enemy? There is not a living mortal, nor will there be, who will come bearing war to the land of the Phæacians; for they are very dear to the Immortals. We dwell apart in the wave-full sea, the last; nor does any other mortal mingle with us: but this is some unfortunate wanderer who has come hither." In another place, when noticing the occasion for scandal which her appearance in company with Odysseus might give, she supposes some one to say, "Is it some stranger who has strayed from his ship that she has taken under her care, since there are no people near us?" This would seem to indicate some very remote position; and a passage in which Alcinoüs says, that the Phæacians had conveyed Rhadamanthus to Eubœa[3] and returned on the same day, might lead to the supposition of Scheria being to the west of Ithaca; for the abode of Rhadamanthus was the Elysian Plain on the shore of Ocean[1]. It was on the west side of Ithaca that the Phæacians landed Odysseus; and if we are right in placing the Cyclopes on the coast of Libya, Scheria most probably lay in the sea somewhere to the north of it. The truth is, the Phæacians and their island are altogether as imaginary as any of the isles and tribes which we have already noticed,—all as ideal as those visited by Sindbad or Gulliver,—a circumstance which in reality gives additional charms to this delightful poem.

[1] Od. vi. 8. [2] Od. vi. 270.

[3] Od. vii. 321, *et seq.* Payne Knight pronounces the whole passage 311—333 to be spurious, and we think his reasons satisfactory. Aristarchus suspected the first six lines.

The place determined by both ancients and moderns to be Scheria is the island of Corcyra, the modern Corfu, which lies at a very short distance from the coast of Epirus. It would not perhaps be allowable to urge, that the circumstances of the preceding paragraph do not by any means apply to Corcyra, for we know not what the Ionian Singer's idea of it may have been. All we will say is, that his language respecting it accords much better with some imaginary western isle than with Corcyra; and if the Cyclopes were on the coast of Libya, Corcyra could not have been Scheria. The firm persuasion of the identity of these two islands seems to have been produced by the fictitious narrative of Odysseus to Penelope[2]; in which, speaking in an assumed character, he says, that Odysseus when shipwrecked after leaving Thrinakia had reached Scheria, and had gone thence to Thesprotia, which was consequently supposed to be near it; and as Corcyra was the only island in that direction, it was at once inferred to be that of the Phæacians. Völcker lays great stress on the circumstance of Penelope seeing nothing incongruous in the narrative; but it surely does not follow that she knew anything of either Thrinakia or Scheria, and Odysseus may have taken the liberty of assigning a false position to this last place. He had already in his narrative to Eumæus ventured on the bold declaration, that when he was wrecked on leaving Crete he floated along the sea to Thesprotia. We finally think, that if

[1] Od. iv. 564. [2] Od. xix. 271, *et seq.*

Thesprotia and its oracle at Dodona were so well known to the poet as they seem to have been, he never could have described the Phæacians, if Corcyra was their island, as dwelling so remote.

Two islands remain to be considered, in order to finish our view of the isles and coasts of the Homeric West-sea. These are

Ὀρτυγία καὶ Συρία. *Ortygia and Syria.*

Calypso says[1] to Hermes, that "rose-fingered" Eos took Orion, and that "gold-seated" Artemis slew him with her gentle darts in Ortygia. Eumæus[2], describing his native isle Syria, says that it lies *beyond* (καθύπερθεν) Ortygia where are the *turnings* (τροπαὶ) of the sun. Syria, he proceeds, is not large, but it is fruitful, abounding in sheep, in pasturage, in vines, and in corn: it is never visited by famine or by any disease; but when the people grow old, "silver-bowed Apollo comes with Artemis and kills them with his gentle darts." It contained two towns; between the inhabitants of which, who were governed by one king, all things in it were divided. The Phœnicians and Taphians visited it for the sake of trade.

It is almost impossible not to recognise in Ortygia and Syria two happy isles of the West-sea, apparently sacred to Apollo and Artemis; and we must marvel at those ancients and moderns who place them in the Ægean, making the one the same as Delos, and the other identical with Syros one of the Cyclades. The Phœnicians, be it observed, who stole away Eumæus, sailed with a favourable wind homewards during six days: on the seventh Eumæus' nurse died, and "wind and water" carried them on to Ithaca, where they sold him to Laërtes. Their course was therefore evidently from the west or north-west towards Sidon, as Ithaca lay in their way. When the Greeks settled in Sicily, they named the islet before

[1] Od. v. 121.

[2] Od. xv. 403, *et seq.*

the port of Syracuse Ortygia; and the tongue of land opposite to it, which was in some measure insulated by the rivulets Syraco and Anapus, was pronounced to be Syria, which probably gave name to both Syraco and Syracuse.

The *turnings of the sun* seems merely to denote a westerly position, and to be an expression of the same nature with that of the *risings of the sun* being in Ææa. Müller[1] sees in it a reference to the sun-dial of Pherecydes of Syros, and regards the verse which mentions it as the interpolation of a rhapsodist.

The narrative of Eumæus may serve to throw some light on the trade of the Phœnicians in those early ages. Supposing Syria to have lain to the west of Greece, it follows that the Sidonians were known to make commercial voyages in that direction; and we may also collect from it that it was chiefly ornamental articles (ἀθύρματα) which they offered for sale. The ship whose crew carried off Eumæus continued an entire year at Syria, to dispose of her cargo and lay in one in return,—a circumstance which may tend to explain the three years' voyages of the fleets of king Solomon, which in all probability were like what are now called bartering voyages. It also appears that the Greeks made voyages to both the East and the West; for the nurse of Eumæus was daughter of Arybas a wealthy Sidonian, who had been carried away from her native country by Taphian pirates, and sold to the father of Eumæus. That however the Ionian Singer had no correct knowledge of the West is manifest; for every people whom he places there, except the Lotus-eaters, was in some way, chiefly by a greater degree of the divine favour, distinguished from the ordinary race of man.

If we are right in the positions which we assign to Scheria and Syria, it must follow that the poet conceived the country of the Sikeli (Italy, or Italy and Sicily) to extend much less to the South than it actually does, leaving an open sea to the west of Ithaca to contain the various

[1] Orchomenos und die Minyer, p. 326.

isles which he notices. It is also probable, that according to his geographical ideas the coast of Libya extended very much to the north of its real position.

We have now completed our survey of the magic isles and coasts, the mild and savage tribes, the gentle or pernicious goddesses, with which poetic imagination, working probably on the "shipman's tale" of marvellous adventure and frequent peril, had filled the little-explored waters of the Mediterranean. While presenting our own hypothesis respecting them, we wish not to conceal those of others, or dogmatically demand assent to what we advance[1]. Our object has been to endeavour by these elucidations to enhance the delight which every person of taste must feel when perusing one of the most charming monuments of human genius,—the Odyssey of Homer. We take our leave of the West-sea and its wonders in the beautiful words of the poetic geographer[2]:—

> Farewell ye continents, and of the deep
> Ye isles and Ocean's waters, and the sea's
> Great streams, ye springs and rivers, and ye hills
> Wood-hung; for I have now gone o'er the whole
> Flood of the sea, and all the winding track
> Of continents. But may the blissful gods
> Themselves the meed due to my song bestow.

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[1] We recommend to the reader particularly the work of Völcker so frequently referred to.

[2] Dionysius, Periegesis, 1181, *et seq.*

MYTHOLOGY OF GREECE.

PART II.—THE HEROES.

CHAPTER I.

INTRODUCTION.

Origin and First State of Man.

THE origin of mankind, like that of the earth their abode, is a subject which will be found to have engaged the thoughts of almost every race that occupies its surface. The mind feels itself invincibly impelled to this reflection, from observing the changes and revolutions which continually take place around it. Each revolving year brings to the vegetable world the seasons of decay and of reviviscence; mankind are born, flourish, and die; a new generation is ever filling up the vacancies caused by death; races migrate: where population once flourished, there is desolation; where once the wilderness spread, is heard the busy hum of men, and commerce and agriculture display their stores. Has it always been so? is the question man naturally asks himself. Has the world ever gone on thus decaying and renewing?—and he carries back his thoughts through ages and generations, till for very weariness he is obliged to stop somewhere and suppose a beginning.

The evident appearances of the violent convulsions of nature indicate a time of turmoil and confusion antecedent to the establishment of the present regular course of nature. This state, personified in all its parts, gave rise to theogonies, of which systems we have already produced a

specimen. But mankind for their well-being required a more tranquil state of inanimate matter, and the date of their creation is in all systems posterior to the great conflicts of nature.

A remnant of original tradition, or the natural operation of the mind itself, has led almost all races to conceive the original state of men to have been one of peace and happiness. At all periods of his life man looks back to the gay and careless days of childhood with pleasure and regret. Then, while his faculties were new and unworn, each part of nature was a source of bliss; then suns shone more brightly, plants diffused more fragrance, the melody of groves was poured forth more rapturously, the day closed in joy, the morning awoke to renewed delight. It was easy and it was natural to transfer these ideas to the race of man; to suppose them also to have commenced in blissful infancy amid the abundant wealth and careless ease of nature, and to have progressively passed through different stages, deteriorating in each successive stage as unhappily the greater part of mankind do, and from the innocence of childhood, advancing to the selfishness and hardened vice of mature and declining age. Most mythic systems therefore have their golden age.

Ages of the World.

Homer nowhere speaks of cosmogony or of the ages of the world. Hesiod, who is the first who treats of them, gives in his didactic poem the following venerable mythus. The gods[1], he says, first made the golden race of men, who were in the time when Kronus ruled in heaven. They lived like gods, free from toils and care, and death was to them a sinking into gentle slumber; and when earth had covered this race, they became good terrestrial dæmons, the guardians of mortal men, to mark their just and unjust deeds. They move along the earth shrouded in darkness,

[1] Works and Days, 108. See above p. 50.

and are the bestowers of wealth. Such, he adds, is their regal honour.

The gods made a second far inferior race, called the silver-race, resembling the golden neither in appearance nor in disposition. A hundred years each child spent in ignorant simplicity with its mother, and when they attained to youth they lived but a short time, for they would not abstain from mutual injury, nor pay the service due to the gods. Zeus in indignation put a period to the race.

Zeus now made a third, the brazen race of men, unlike the silver race. These were formed from ash-trees, their delight was in war and deeds of violence. They ate not corn, but they had souls of steel, and prodigious strength. Their arms were brass, their houses brass, with brass they wrought, "for black iron was not yet." At length slain by each other's hands, they went down to the "mouldy house of cold Aïdes," and left no fame behind them.

A fourth and better race was next placed on the earth by Zeus, namely the divine race of heroes, in former times called Semigods. These also were carried off by war and combat. They fought at Thebes, on account of the sheep of Œdipus, and sailed to Troy for well-haired Helen. When they died, Zeus removed them to the ends of the earth, where they dwell, away from man, in the Islands of the Blest, and live in bliss, earth producing for them "honey-sweet fruit" thrice in each revolving year.

The poet draws a dismal picture of the fifth or iron race of men; a picture often since his time re-drawn by moralists and poets in every region of the earth, for this is the race who still possess it. This race, says Hesiod, will never cease day or night from toil and misery; the gods will give them grievous cares, yet good will still be mixed with the evil. Zeus will destroy this race also, when they become "hoary-templed." Fathers will not be at unity with their children, nor brethren with each other; friends and guests will be discordant, children will not honour their aged parents. Club-law will prevail, faith and justice will be in no repute, the evil-doer and the violent will be most esteemed,

"evil-loving Envy" will accompany wretched man. Shame and Aversion (*Nemesis*) will wrap themselves in their "white mantles" and depart to the gods, leaving misery to man; and there will be no defence against evil.

Aratus[1] is the next in order of time who mentions the ages of the world. He speaks of but three races of men,—the golden, the silver, and the brazen. Justice (δίκη), he says, dwelt familiarly among the first, teaching them what was right and good. When the silver race succeeded she retired to the mountains, whence she occasionally came down in the evening-time, and approaching their abodes upbraided them with their evil doings. Unable to endure the third race, who first forged arms and fed on the flesh of the labouring ox, she flew up to heaven and became the constellation of the Virgin.

Ovid[2] makes the races of men four in number,—golden, silver, brazen, and iron. The first enjoyed a perpetual spring, the earth producing everything spontaneously for them: in the time of the second the division of the seasons took place: the third were martial, but not yet utterly wicked: the fourth gave way to every species of vice and crime, and Zeus destroyed them by a deluge of water.

In all these accounts it is to be observed that it is *races* of men, not *ages* of the world, which are spoken of. Hesiod makes these races separate creations: the two first, he says, were made by the gods, the three last by Zeus, who attained the supremacy of heaven in the time of the second or silver race. Earth covers each race before its successor is made. Aratus expressly says that the golden were the parents of the silver, and these of the brazen race of men. Ovid would appear to view the subject in the same light.

To dispel the gloomy prospect presented by the delineation of the vices and miseries of man in the last stage of the progression, it was asserted, that as the four seasons

[1] Phænomena, 100, *et seq.*

[2] Met. i. 89, *et seq.*

commencing with a bright golden spring and ending with a gloomy iron winter make the solar year, which is continually renewed; so the four ages of the world compose a mundane year which will also be renewed, and the iron race be succeeded by a new one of gold, when Kronus will once more resume the government, and the former innocent and happy state return[1].

A mythologist[2], of whom even when we dissent from his opinions we must always admire the sound learning, ingenious reasoning, and high moral feeling, gives the following view of the mythus of the races of man.

This mythus is an oriental one, derived from the same source with the narrative in the first chapters of Genesis, and introduced into Grecian literature by Hesiod, who may be regarded as the Plato of his age. It originally, as it is given by Aratus, contained but the three first ages. Its object was not to give a view of the gradual deterioration of mankind, but to exhibit the relation of the deity to the wickedness of the human race, and particularly to impress the belief that when evil has attained its *maximum* the gods will destroy mankind. To this intent it was necessary to commence with a state of innocence; and the original framer of the mythus probably made the silver and brazen races, instead of successively following that of gold, exist simultaneously after it,—effeminacy and violence, the two vices into which virtue is most apt to degenerate, being their characters,—and feigned that the former was gradually extirpated by the latter, which was then destroyed by the gods; but this was misunderstood by Hesiod. The account of the fourth and fifth races was an application of the ancient mythus to the actual world, and from a moral it became a continuation of the narrative. As the working of iron was regarded as a later invention than that of brass or copper, and as it is a harder metal, it was naturally selected to express the last and worst race of men; but as tradition spake distinctly of the He-

[1] Virg. Ecl. iv.

[2] Buttmann, Mythologus, ii. 1, *et seq.*

roic race who fought at Thebes and Troy, it was necessary to distinguish it from the iron one: hence the cyclus is as it were repeated; but the latter one being founded on reality consists of only two parts. The heroes who correspond to the golden race are like them rewarded after death, but in an inferior degree: the iron are menaced with utter destruction like the brazen.

This critic is further of opinion that in the original narrative the three races were represented as becoming after death three different classes of spirits, the golden celestial, the silver terrestrial, and the brazen infernal; answering to the good and evil angels of the religions of the East; but that as the Grecian religion acknowledged no evil spirits, the poet found it necessary to cut away this last part of the original mythus.

Völcker[1] on the other hand considers the Heroic race to have been an essential part of the original mythus, which he regards chiefly on that account as being a post-Homeric composition, framed with a regard to the Homeric and other contemporary poems. He also thinks that the lines in which Hesiod describes the deification of the golden race are an interpolation, inserted at the time when the intercourse prevailed with Egypt, and Grecian philosophers visited that country. As we do not esteem the notion of a community of mythology between Greece and Asia and Egypt in the ante-Homeric times to rest on any solid foundation, though we freely acknowledge the sublimity of that theory, we feel disposed to acquiesce to a certain extent in this last opinion, and to reject the ingenious theory stated above.

Πανδώρα. *Pandora. All-gift.*

One of the many attempts which have been made to account for the introduction of evil into the world is presented to us by the mythus of Pandora. It is related at

[1] Myth. des Jap. Geschl. p. 250, *et seq.*

length in the Works and Days of Hesiod, and alluded to in the Theogony, and in our opinion has been most happily explained by Buttmann. His exposition presents an admirable illustration of the justness of the principle laid down by him, namely, that of explaining each mythus separately, disjoined from all that ancient system-mongers may have mingled with it. The following is the view of it given by him[1].

According to some very ancient mythus the first of mankind were two brothers, Prometheus and Epimetheus, that is, Fore-thought and After-thought. These first men lived in intimate relation with the gods: but, as the preceding part of this work has abundantly shown, the deities of the Greeks were not beings of pure benevolence; on the contrary, they and mankind were to one another somewhat like patrons and clients, lords and vassals. The latter recognized the power of the former, who on their part could not well dispense with the gifts and respect of men; and men, like the tenants of griping landlords, were obliged to be very circumspect, that is, to use a good deal of *forethought* in their actions, to get every advantage they could in their dealings with the gods. This is intimated in the transaction respecting the fire of which Zeus is said to have deprived men, and which Prometheus stole and brought back to earth.

Zeus then, the mythus goes on to relate, was incensed at this daring deed, and resolved to punish the men for it. He therefore directed Hephæstus to knead earth and water, to give it human voice and strength, and to make the fair form of a virgin like the immortal goddesses: he desired Athena to endow her with artist-knowledge, Aphrodite to give her beauty and desire, and Hermes to inspire her with an artful and thievish disposition. When formed she was attired by the Horæ and Charites; each of the deities gave the commanded gifts; and she was named Pandora, *All-gift*. Thus furnished she was

[1] Mythologus, i. 48, *et seq.*

brought by Hermes to the dwelling of Epimetheus; who, though his brother had warned him to be upon his guard and to receive no gifts from Zeus, dazzled with her charms took her to his house and made her his wife. The evil effects of this imprudent act were speedily felt. In the house of these first men stood a closed jar, which they had been forbidden to open. Fore-thought it may be supposed had rigidly obeyed this direction, and had hitherto kept his brother also from transgressing it. But the case was now altered: a woman, whose chief attribute is *curiosity*, was come into the house; dying to know what the jar contained she raised the lid, and all the evils hitherto unknown to man poured out and spread over the earth. In terror at the sight of these monsters she clapped down the lid just in time to prevent the escape of Hope, who thus remained with man, his chief support and comfort.

Such appears to have been the original form of the mythus, resembling so much the Hebrew narrative of Eve and the forbidden fruit, that we might almost pronounce it a rivulet derived from the original source of tradition. But it is perhaps only an ebullition of that spleen against the female sex which distinguished so many of the old Grecian bards, and of which Simonides[1] has left us a notable instance. The fable of Pandora is certainly not capable of being reconciled with many other Hellenic mythi of the origin of mankind, such as the one which we have given above; but incongruities little discomposed those ancient bards, and if a mythus contained a moral that pleased them, they were indifferent about its harmonising with others.

Contradictions however becoming apparent, Prometheus and his brother ceased to be looked on as the first men, but Pandora still kept her place as the first woman. Prometheus and Epimetheus were soon regarded as the symbols of Prudence and Folly, and were held to be gods.

[1] Frag. ccxxx. Gaisford, Poetæ Minores Græci, vol. i. p. 410.

From the remote period in which the legends placed them they could only be regarded as Titans, and accordingly by Hesiod and Æschylus they are placed among that ante-Kronide race. Prometheus was also speedily raised to the rank of creator of mankind, to whom he gave the fire which he had stolen from heaven[1]. Yet even so late as the times of Augustus some vestige of the old sense of the mythus seems to have remained; for Horace classes Prometheus with Dædalus and Hercules, and speaks of him as a man[2]. It is remarkable however that Æschylus represents him only as the benefactor and instructor of mankind.

The next step in the corruption of the mythus was, to change the jar (*πίθος*)[3] in which the evils were inclosed, and which lay in the house of the men, into a *box* brought with her from heaven by Pandora. It is rather strange how this notion could have prevailed when the species of vessel was so expressly stated by Hesiod, who also mentions its *great lid* (*μέγα πῶμα*), a phrase that does not at all accord with such a box as Pandora could have carried with her. Further it is said that "Hope alone remained in the *infrangible house* within the jar[4];" where, though

[1] Apollod. i. 7. Ovid. Met. i. 80.

[2] Audax omnia perpeti
Gens humana ruit per vetitum nefas.
Audax *Iapeti genus*
Ignem fraude mala gentibus intulit:
* * * * * *
Nil *mortalibus* arduum est.
Carm. i. 3, 25.

The Epicurean poet was however disposed to regard all the popular gods as having been originally mere men.

[3] *πίθος*, akin to the Latin *vas*, the German *fass*, and our words *butt* and *vase*, was a kind of large pitcher or jar with a wide mouth and a close-fitting lid. It was usually earthern, and was mostly employed for holding wine. Perhaps it was not unlike a grape-jar.

[4] *μούνη δ'αυτόθι 'Ελπὶς ἐν ἀῤῥήκτοισι δόμοισι*
ἔνδον ἔμιμνε πίθου ὑπὸ χείλεσιν, οὐδὲ θύραζε
ἐξέπτη· πρόσθεν γὰρ ἐπέμβολε πῶμα πίθοιο.
Works and Days, ver. 96.

interpreters in general have understood the word *house* to signify the jar, yet an unprejudiced reader will rather conceive the passage to denote that a house was the scene of the event, and that Hope alone stayed in the dwelling of man.

A similar mode of speaking in Homer will further explain this matter. That poet says that "in the house of Zeus stand two *jars* of the gifts which he gives, the one of evils the other of blessings[1]." The allegories of the two poets are distinct;—the one representing evils as being now *at large;* the other placing them in the power of Zeus, who is in Homer a more elevated being than in Hesiod. Yet some critics in their rage for harmony might fancy that Zeus gave Pandora the jar of evils to take down to earth,—an idea which would however only increase the difficulties.

When higher notions of the Deity prevailed, this mythus underwent a further change, and it was fabled that Zeus had inclosed all blessings in a jar, which he set in the abode of man. But, tormented with curiosity, man raised the lid, and all the blessings flew away to heaven, where they abide shunning the earth. Hope alone remained, as he let down the lid before she had escaped[2].

On the story of Prometheus has been founded the following very pretty fable, which adds another instance to the many legends we have already given, invented to account for properties and relations of animals.

When Prometheus had stolen fire from heaven for the good of mankind, they were so ungrateful as to betray him to Zeus. For their treachery they got in reward a remedy against the evils of old-age; but not duly considering the value of the gift, instead of carrying it themselves, they put it on the back of an ass, and let him trot

[1] Δοιοὶ γάρ τε πιθοὶ κατακείαται ἐν Διὸς οὔδει
Δώρων, οἷα δίδωσι, κακῶν, ἕτερος δὲ ἐάων.
Il. xxiv. 527.

[2] Babrius. See Tyrwhitt, Diss. de Babrio.

on before them. It was summer-time, and the ass quite overcome by thirst went up to a fountain to drink; but a snake forbade all approach. The ass ready to faint most earnestly implored relief: the cunning snake, who knew the value of the burden which the ass bore, demanded it as the price of access to the fount. The ass was forced to comply, and the snake obtained possession of the gift of Zeus, but with it as a punishment for his art he got the thirst of the ass. Hence it is that the snake by casting his skin annually renews his youth, while man is borne down by the weight of the evils of old-age. The malignant snakes moreover, when they have an opportunity, communicate their thirst to mankind by biting them[1].

Δευκαλίων καὶ Πύῤῥα. *Deucalion et Pyrrha.*

Deucalion, say the mythologists[2], was the son of Prometheus, and he was married to Pyrrha the daughter of Epimetheus and Pandora: he reigned over the country about Phthia. When Zeus designed to destroy the brazen race of men[3], Deucalion by the advice of his father made himself an ark (λάρνακα), and putting provisions into it entered it with his wife Pyrrha. Zeus then poured rain from heaven and inundated the greater part of Greece, so that all the people, except a few who escaped to the neighbouring lofty mountains, perished in the waves. At that time the mountains of Thessaly were burst, and all Greece without the Isthmus and Peloponnesus was overflowed. Deucalion was carried along this sea in his ark for nine days and nights until he reached Mount Parnassus. By this time the rain had ceased, and he got out and sacrificed to Zeus, *flight-giving* (φύξιος), who

[1] Mythologus, i. p. 147. from Ælian and the scholiast of Nicander, who gives it from a lost play of Sophocles.

[2] Apollod. i. 7.

[3] This is plainly an attempt at connecting the mythus of Deucalion's flood with that of Hesiod's ages of the world.

sent Hermes desiring him to ask what he would. His request was to have the earth replenished with men. By the direction of Zeus he and his wife flung stones behind them; and those which Deucalion cast became men, those thrown by Pyrrha women; and from this circumstance, says our author, came the Greek name for *people*[1].

According to Ovid[2], who relates this legend in a very agreeable manner, Deucalion and Pyrrha after their escape to Parnassus consulted the oracle which was then possessed by Themis, how the human race was to be restored. The response given was,—

> From the fane depart,
> And veil your heads, and loose your girded clothes,
> And cast behind you your great parent's bones:

which Deucalion understood to mean stones, the bones of the earth, the great parent of all.

Deucalion and Pyrrha are evidently pure beings of fiction, probably personifications of water and fire[3] meant to indicate, that when the passage through which the Peneius carries off the waters that run into the vale of Thessaly, which is on all sides shut in by lofty mountains, had been closed by some accident, they overflowed the whole of its surface, till the action of subterranean fire opened for them a way to the south or west. We are not by any means to assert that this inundation was a real event, of which the memory had been preserved by tradition from times long anterior to Homer and Hesiod, who make no mention of it; neither should we perhaps be too forward to maintain that a tradition of the great deluge was preserved by the early inhabitants of Greece. Where there are not letters to fix it, tradition is, as abundant instances prove, remarkably fleeting and unstable; and we should

[1] See above, p. 6. [2] Ovid. Met. i. 367.
[3] Pyrrha is evidently derived from πῦρ. Deucalion probably comes from δεύω (whence δεύκης) *to wet*, and perhaps ἅλς *the sea*.

perhaps come nearest to the truth if we were to say, that those tribes who appear to have retained a recollection of that great event, have inferred it from the evident tokens of inundation which are to be seen on various parts of the earth's surface;—a circumstance which, so far from invalidating, tends rather to confirm the truth of the Mosaic account of the Deluge.

Another Grecian tradition[1] made Ogyges—also a personification of water[2]—to be the person who was saved at the time of the deluge which overflowed Greece, but the accounts remaining of him are very scanty. The historians made him a king of Attica or Bœotia.

Deucalion was regarded as the great patriarch of Greece, or the progenitor of those races which derived their origin from Thessaly, and were believed to have advanced southwards, conquering and displacing the tribes which previously occupied the more southern parts. This flood, we may observe, did not extend to the Peloponnesus, and the traditions of that country spoke of a different progenitor of the human race.

Early Inhabitants of Greece.

The Homeric poems exhibit to us the people of Greece at the time of the Trojan war as a race very far removed from the savage state, as being well acquainted with agriculture, commerce, and navigation, though probably ignorant of money and letters, and exhibiting in all their institutions a considerable degree of civilisation. They had not yet any common name, and seem to have had but little previous intercourse with foreign nations. Nothing can be collected from these poems respecting the origin of the people.

As most nations of Asia were under the system of castes and the direction of the sacerdotal caste, and as

[1] Euseb. Præp. Ev. x. 10. Syncellus, p. 60. Nonnus, iii. 204.
[2] See above p. 250. *note*.

some of the early tribes of Europe seem to have been similarly situated, some modern writers assume such to have been the early state of Greece, and even fancy that they discern in some places of the Ilias, such for example as the quarrel between Agamemnon and Calchas, traces of the conflict between the temporal and the sacerdotal power. The gigantic buildings which still exist in the Peloponnesus and elsewhere, and which are alluded to in the Homeric poems, also seem to them to indicate a state of society resembling that of Egypt or India, where huge pyramids and temples were raised by serfs, beneath the direction of a caste of priests, whom they were bound to obey. But unfortunately for this hypothesis, the various huge monuments of this kind which Egypt, India, and "the Celtic" present, are works of show rather than of real utility, being almost all temples, tombs, or obelisks; while those of Greece are massive walls and strong treasuries, evidently designed to preserve the wealth of an industrious civilised people from the rapacity of invaders by sea or by land. The evidence in effect of sacerdotal dominion having ever prevailed in Greece is so slight, that it hardly needs an examination.

Language, manners, religion, and monuments, indicate that Greece and Italy, and a part of Lesser Asia, were at an early period the abode of one race of men, who were devoted to the arts of peace and eminently skilled in agriculture. This people are generally called the Pelasgi or Pelargi [1], a name which was probably given to a portion of them by more warlike tribes, from their favourite occupation of cultivating the land, but which we have no reason to suppose was ever common to the whole race. The name Pelasgian occurs in Homer. Later writers speak of Leleges, Carians, and other tribes as dwelling in Greece in the ante-Hellenic period.

[1] The latter part of the word Pelargus is *ἄγρος land;* the former is probably akin to ἔλλην, and derived from ἕλος *a marsh*. The Pelasgians were fond of cultivating the rich soil on the banks of streams. See Völcker, Myth. des Jap. Geschl.

Whether the Achæans [1], the race whose exploits the Homeric poems record, were this Pelasgian race, or one which had conquered them, is what we have no means of determining. The poems give not a hint on the subject, and conjecture will yield but little that is satisfactory. No traces occur in them of previous invasions and conquests, and it is not at all improbable that the martial character of the race who fought at Thebes and Troy may have been developed by peculiar circumstances from the peaceful one which is usually supposed to have distinguished the Pelasgians [2].

Previous to the Dorian migration, which is an undoubted historic event, there would appear to have been some commotion in Thessaly, produced probably by the irruption of a Thesprotian or Illyrian tribe into that country, which caused a portion of the former inhabitants to emigrate into Bœotia and expel some of those whom they found there [3]. But it was the Dorian migration which caused the greatest changes in Greece, and sent so many colonies to the East and the West. It was probably at this time that the word Hellenes came into use; for the Greeks, finding themselves to differ in language and manners from the tribes with which they now came in contact, adopted a common name by which to distinguish themselves [4].

It would therefore seem to be the most probable hypo-

[1] Also called Danaans and Argeians. Ἀχαιὸς would seem to belong to the same family with *acqua*, and to relate to agriculture also.

[2] See Wachsmuth, Hellenische Alterthumskunde, i. p. 44. Thus the people of Scandinavia, who afterwards became so terrible to more southern countries, are described by Tacitus (Germ. c. 44.) as being of rather a mild and peaceful character.

[3] These are said to have been the Bœotians, who conquered and expelled the Cadmeians from Thebes. This event is a mere conjecture, and it would rather seem to have been the Epigoni who destroyed the Cadmeian power. The word Bœotians occurs in Homer in the Catalogue, and in Il. v. 709. and xiii. 687; which last however is considered spurious. See also Il. xiv. 476.

[4] Hesiod first employed the term Hellenes to designate the whole people. Strabo, viii.

thesis on this subject, to suppose the Greeks to have been always one people, under different denominations, with that diversity of character and manners among the various portions of them which will be produced by local situation and other accidental circumstances, and which should cause no greater surprise than the diversity of dialects of the one language which prevailed in ancient Greece as in modern Italy.

Religion will always vary with modes of life, and there is therefore no improbability in the supposition of that of the Pelasgians, that is of the people of Greece before the Achæan period, having been chiefly of a rural character, such as it continued to be in Arcadia to a late period; and that as we have seen in the case of Hermes, when the Achæan and Hellenic characters prevailed, the deities like the people put off the rustic character, their attributes changed, and offices dissimilar to their original ones were assigned them. The original meaning also of many mythi may have gone out of use; what had been symbolical and allegorical may have been understood literally and regarded as a real event, purely imaginary beings have been esteemed actual personages, and the legends relating to them been treated as genuine history; and hence have arisen many of the mythic persons, whose names indicate them to have been personifications of natural objects, or epithets of the divinity in whose mythology they became actors. There is further a good deal of probability in the hypothesis that what afterwards became mysteries were ancient Pelasgian forms of worship, preserved in particular places, and jealously confined to a particular people, but which were gradually communicated to others[1]. In short it would appear, that the religion, manners, genius, and national character of the Greeks of the historic times had their roots in those of the ante-historic and even ante-mythic inhabitants of the country, whom we denominate Pelasgians. We have already

[1] See above p. 142. See also Müller, Orchomenos, p. 453.

pointed out the incredibility of the hypothesis of the coming of foreign colonists to Greece. The various supposed instances will be examined as they occur.

In Grecian history we are to distinguish three periods, the Pelasgian, the Achæan, and the Hellenic. The first is ante-historic and even ante-mythic, and its existence is only to be inferred from a few feeble traces: the second is the mythic, which is rich in events, though the greater part are but the creations of fancy: the third, commencing with the Dorian migration, and being for some space of time mytho-historic or history mingled with fable, assumes towards the time of Solon the lineaments of truth, and becomes real history. It is this last period alone which presents materials for the historian.

The mythic history of Greece, to which the present portion of our work is devoted, will present numerous instances of the practice of embodying tribes, institutions, religious ceremonies, &c., in the person of some fabled individual;—the personification of their name—a practice by no means confined to Grecian mythology, as it will be found to pervade that of almost every other people. The names of rivers, mountains, and other natural objects, made persons, also largely contribute to swell the amount of our mythic array; to which when we add those noticed in a preceding paragraph, but few will remain to which we can venture to assign an actual and real existence.

These mythic personages are usually denominated Heroes (ἥρωες),—a word in Homer only indicative of civil rank and preeminence[1]. It afterwards became significative of beings of a class superior to common men; and many of those to whom Homer and Hesiod apply the term *hero*, in its primary sense, were in after times honoured as deities, with temples, sacrifices, and prayers,—becoming in fact the *Saints* of heathen Greece. Many of them, however, only resumed their pristine rank; for the hero of one period

[1] The Greek ἥρως is plainly the Latin *herus*, German *herr*, i.e *master*:—ἡρωΐνα, and the German *herrinn*, *mistress*, are nearly the same.

was not unfrequently the god of a preceding one, and thus became a god once more in the eyes of posterity.

The whole mythic history of Greece is genealogical; all the personifications which we have just noticed are woven through one another in a most marvellous manner, and the gods also bear a conspicuous part in the history as progenitors of various Heroic families. Any attempt at introducing chronology into such a chaos is absurd in the extreme; and it is only with the glimmer of the dawn of real Grecian history,—of which the first or mythohistoric portion commences with the Dorian migration,—that the regular succession of events can be traced with any appearance of probability. The mythic portion of a nation's annals must be always regarded as a world in itself, the creation of fancy, where the real assumes the garb of the imaginary, and becomes indistinguishable from it; where no event can be pronounced absolutely true; where fancy and ingenuity are ever at liberty to sport and lead the inquirer an eager and delightful chase after the forms which float before him in the distance, but fade into mist when he attempts to grasp them. It is a region of sunshine and fragrance, in which the song of the bard evermore resounds, pleasant to view and curious to explore; where the search after truth is rewarded by insight into the powers and operations of the human mind, and the fancy is continually nourished and inspired by gay and magnificent imagery.

Two courses present themselves to the narrator of the mythic history of Greece. He may either take the genealogical one, and relate the history of each mythic family consecutively; or he may pursue the subject geographically, and distribute the legends according to the regions which are assigned as the scenes of them. Without venturing to assert that it is the best, we have given the preference to the latter mode, and shall commence at Thessaly, the most northerly portion of Greece.

It must be previously stated, that the genealogists make Deucalion the father of Hellen (*Greek*), who was

the father of Dorus, Æolus, and Xuthus, which last had two sons, Achæus and Ion. Deucalion had also a son named Amphictyon, and a daughter Protogeneia (*Firstborn*), who was by Zeus the mother of Endymion, the father of Ætolus;—all personifications of races, countries, and institutions [1].

[1] See, on the subjects discussed in this section, Müller's Orchomenos, Wachsmuth's Hellenische Alterthumskunde, Völcker, Myth. der Jap. Geschl. The present writer has in his Outlines of History given a different view of the early history of Greece; but he had not at the time that work was written carefully considered the subject, and he followed too implicitly the guidance of others.

Chapter II.

LEGENDS OF THESSALY.

Though the Greeks regarded Thessaly as in a great measure their parent-land, yet the legends of which it is the scene are comparatively few. The cause perhaps is, that the Thessalians of the historic times were an unpolished race, and eminent poets did not appear among them. If it be true, as is supposed, that they were of Illyrian descent, they may have suffered the legends of their predecessors to fall into oblivion.

Κήϋξ καὶ Ἀλκυόνη. *Ceÿx et Halcyone.*

Ceÿx was the son of Morning-star (Ἑωσφόρος), and king of Trachis. He married Halcy'one the daughter of Enárete and Æolus the son of Deucalion. Pride caused the ruin of both. He called his wife Hera, and was by her styled Zeus in return. Zeus indignant at their impiety turned them both into birds; making him a *sea-gull* (κήϋξ), and her a *king-fisher* (ἀλκυών)[1].

Another version of this legend[2] says, that Ceÿx going to Claros to consult the oracle of Apollo perished by shipwreck, and that his wife on finding his lifeless body on the strand, cast herself into the sea. The gods out of compassion changed them both into the birds called Halcyons. During seven days of winter the Halcyon sits on her eggs on the surface of the sea, which then is calm and free from storm, and these are called the Halcyon-days.

[1] Apollod. i. 7. As this writer, who closely followed Pherecydes, will be in future our principal guide, we shall not always make reference to him. Whenever no reference is given, he is to be regarded as the authority.

[2] Ovid, Met. xi. 410, *et seq.*

Ceÿx is introduced into the mythus of Hercules, whose friend he was said to have been. The splendid robe, which when poisoned by Deïaneira caused the death of that hero, was the gift of Ceÿx.

The fable of Ceÿx and Halcyone is evidently one of those legends of which we have seen so many examples, devised to account for the names, habits, and properties of animals.

Ἄδμητος καὶ Ἄλκηστις. *Admetus et Alcestis.*

Cretheus the son of Æolus married Tyro the daughter of his brother Salmóneus. His children by her were Æson the father of Jason, Amythaon, Pheres and Hippolyta. Pheres built the city of Pheræ: his son Admetus married Alcestis the daughter of Pelias, who was son of Tyro by Poseidon[1]. The story of Admetus has been already noticed[2].

Ἰάσων. *Jason.*

Æson succeeded his father Cretheus in the dominion over Iolcos, which the latter had built. On his death, leaving his son Jason an infant, his half-brother Pelias became possessed of the supreme power. According to other accounts Æson was dethroned by Pelias, and his wife Polymeda, the daughter of Autolycus, committed his infant son Jason to the care of the centaur Cheiron.

Pelias having inquired of the oracle respecting the duration of his kingdom, the god warned him to beware of "the *one-sandaled* man." The oracle was long obscure. At length as Pelias was one day about to sacrifice on the seashore to Poseidon, he invited to it among others Jason, who from his love of agriculture mostly abode in the country. As Jason was crossing the river Anauros on his way to the feast, he lost one of his sandals in the stream.

[1] See p. 67.

[2] See p. 93.

Pelias perceiving him, went up and asked him what *he* would do, if he had the power, had it been predicted to him that he should be slain by one of his citizens. Jason replied, that he would order him to go and fetch the Golden Fleece. Pelias took him at his word, and imposed this task on himself[1].

Another and more poetical version of the legend[2] relates, that when Jason had attained the age of twenty, he proceeded unknown to Cheiron to Iolcos, to claim the rights of his family. He bore, says the Theban poet, two spears; he wore the close-fitting Magnesian dress, and a pard-skin to throw off the rain, and his long unshorn locks waved on his back. He entered the market-place, and the people, who knew him not, marvelled if he were Apollo or the "brazen-carred spouse of Aphrodite" (Ares). Pelias came just then in his mule-car; and the moment he looked on him, perceiving he had but one sandal, he shuddered. He asked him who he was, and Jason mildly answered his question, telling him that he was come to demand the kingdom of his fathers which Zeus had given to Æolus. He then went into the house of his father, by whom he was joyfully recognised. On the intelligence of the arrival of Jason, his uncles Pheres and Amythaon, and his cousins Admetus and Melampus, hastened to Iolcos. Five days they feasted and enjoyed themselves: on the sixth Jason disclosed to them his wishes, and went accompanied by them to the dwelling of Pelias, who at once proposed to resign the kingdom, retaining the herds and pastures, at the same time stimulating Jason to the expedition of the Golden Fleece.

Jason proclaimed his enterprise throughout Greece, and the bravest heroes hastened to share in the glory. The fleece was gained by the aid of Medea the daughter of the king of Colchis, and the Argo returned to Iolcos in safety[3]. But during the absence of Jason, Pelias had

[1] Apollod. i. 9. [2] Pindar, Pyth. iv.
[3] The particulars of this voyage will be related below.

driven his father and mother to self-destruction, and put to death their remaining child. Desirous of vengeance, Jason, after he had delivered the fleece to Pelias, entreated Medea to exercise her art in his behalf. He sailed with his companions to the Isthmus, and there dedicated Argo to Poseidon; and Medea shortly afterwards ingratiated herself with the daughters of Pelias, and by vaunting her art of restoring youth, and proving it by cutting up an old ram, and putting him into a pot whence issued a bleating lamb, persuaded them to treat their father in the same manner.

Pelias was buried by his son Acastus, who drove Jason and Medea from Iolcos. They retired to Corinth, where they lived happily for ten years; till Jason, marrying Glauce or Creusa, the daughter of Creon king of that place, put away Medea. The Colchian princess, enraged at the ingratitude of her husband, called on the gods for vengeance, sent a poisoned robe as a gift to the bride, and then killing her own children mounted a chariot drawn by winged serpents, and fled to Athens, where she married Ægeus, by whom she had a son named Medus. Being detected in an attempt to destroy Theseus, she fled with her son. Medus conquered several barbarous tribes, and the country which he named after himself, and finally fell in battle against the Indians. Medea returning unknown to Colchis, found that her father Æetes had been robbed of his throne by her brother Persus: she restored him, and deprived the usurper of life[1]. The legend relates nothing further of either Jason or Medea.

The story of Medea has furnished a subject for one of the finest tragedies of Euripides.

Πηλεύς. *Peleus.*

By Ægina the daughter of the Achæan river-god Asopus Zeus was the father of Æacus, who dwelt in the island

[1] Apollod. i. 9.

named from his mother. The children of Æacus were, Peleus, Telamon, and Phocus. The last having been slain by his brothers out of jealousy, Æacus banished them from the island. Peleus fled to Phthia, and was there purified of the murder by Eurytion the son of Actor, whose daughter Polymela he married. Being so unfortunate as to kill his father-in-law by accident at the Calydonian hunt, he fled to Iolcos, where he was purified by Acastus the son of Pelias. At the funeral games of Pelias he contended with Atalanta: Astydameia the wife of Acastus beholding fell in love with him, and solicited him by letters, but in vain, to gratify her passion. Out of revenge, she sent to inform his wife that he was going to marry Sterope the daughter of Acastus; and without inquiring into the truth of the tale, the credulous Polymela strangled herself. Astydameia, with the usual artifice of a disappointed woman, next accused Peleus to her husband of an attempt on her honour. Acastus believed the charge, but not thinking that he could lawfully put to death one whom he had purified, invited him to join in a hunt on Mount Pelion. A dispute arising there among the hunters about their respective success, Peleus cut out the tongues of all the beasts which he killed and put them into his pouch. The companions of Acastus getting all these beasts, derided Peleus for having killed no game; but pulling out the tongues, he declared that he had killed just so many. He fell asleep on Mount Pelion, and Acastus taking his sword and hiding it under the cow-dung went away, leaving him there[1]. When he awoke, he sought for his sword, but in vain; and the Centaurs coming on him would have put him to death, but for Cheiron, who saved him, and then looked for and returned him his sword.

The sea-nymph Thetis had been wooed by Zeus and Poseidon, but an oracle having declared that her child would be greater than his sire, the gods withdrew. Others say, that she was courted by Zeus alone, till he was informed by Prometheus that her son would dethrone him. Others again will have it that Thetis, who was reared by Hera, would not assent to the wishes of Zeus, and that the god in his anger condemned her to espouse a mortal.

[1] Hesiod, Frag. xxxi.

Cheiron knowing this, advised Peleus to aspire to the bed of the nymph of the sea, and instructed him how to win her. He therefore lay in wait, and seized and held her fast, though she changed herself into every variety of form, becoming fire, water, and a savage beast[1]. The wedding was solemnized on Pelion: the gods all honoured it with their presence, and bestowed their respective gifts on the bridegroom. Cheiron gave him an ashen spear, Poseidon the Harpy-born steeds Balius and Xanthus, Hephæstus a sword, the other gods other gifts, and all their presents were immortal. The Muses sang, the Nereïdes danced to celebrate the wedding, and Ganymedes poured forth nectar for the guests[2].

When the celebrated son of Peleus and Thetis was born, his mother wished to make him immortal. She therefore placed him unknown to Peleus each night in the fire, to purge away what he had inherited of mortal from his father[3]; and by day she anointed him with ambrosia. But Peleus watched, and seeing the child panting in the fire cried out. Thetis thus frustrated in her design left her babe, and returned to her sister-Nereïdes. Peleus conveyed the infant to Cheiron, who reared him on the entrails of lions and on the marrow of bears and wild boars, and named him Achilles, because he never applied his *lips* (χείλη) to a breast.

Peleus joining with Jason and the Dioscuri, took Iolcos and slew Astydameia. He divided her body, and marched his army into the town between her severed members[3].

[1] This seems to have been a property of the sea-gods. See above, *Nereus* and *Proteus*.

[2] Eurip. Iph. in Aul. 1025. Catullus, Nuptiæ Pel. et Thet.

[3] Apollod. iii. 13.

Κένταυροι καὶ Λαπίθαι. *Centauri et Lapithæ.*

The Centaurs and Lápithæ are two mythic tribes which are always mentioned together. The former are spoken of twice in the Ilias under the name of *Wild-beasts* (φῆρες)[1], and once under their proper name[2]. We also find the name Centaurs in the Odyssey. They seem to have been a rude mountain tribe, dwelling on and about Mount Pelion. There is no ground for supposing that Homer and Hesiod conceived them to be of a mingled form, as they were subsequently represented. Pindar is the earliest poet extant who thus describes them.

According to this poet[3], Ixion son of Phlegyas and king of Thessaly was admitted to the society of the gods in Olympus. He here fell in love with Hera; and Zeus on learning his audacity sent a cloud in the form of his queen, which Ixion embraced, and the cloud bore him a son named Centaurus. Ixion was precipitated by Zeus to the underworld, and fixed to an ever-revolving four-spoked wheel. Centaurus when grown up wandered about the foot of Pelion, where he copulated with the Magnesian mares, who brought forth the Centaurs, a race partaking of the form of both parents, their lower parts resembling their dams, the upper their sire.

By his wife Dia, the daughter of Deïoneus (which latter he treacherously murdered), Ixion had a son named Peirithoüs, who married Hippodameia daughter of Adrastus king of Argos. The chiefs of his own tribe, the Lapithæ, were all invited to the wedding, as were also the Centaurs, who dwelt in the neighbouring Pelion; Theseus, Nestor, and other strangers, were likewise present. At the feast, Eurytion one of the Centaurs becoming intoxicated with the wine, attempted to offer violence to the bride, but was severely punished by the Lapithæ. The other Centaurs took his part, and a dreadful conflict arose,

[1] Il. i. 268. ii. 742.
[2] Il. xi. 832.
[3] Pyth. ii. 78, *et seq.*

in which several of them were slain by the Lapithæ. The Centaurs were finally driven from Pelion, and obliged to retire to other regions[1].

When Hercules was on his way to hunt the Erymanthian boar, he was entertained by the Centaur Pholus; and this gave rise to a conflict between him and the other Centaurs, which ended in the total discomfiture of the latter.—We shall reserve this legend till we are narrating the exploits of this hero.

The most celebrated of the Centaurs was Cheiron, the son of Kronus by the nymph Philyra[2]. He is called by Homer[3] "the most upright of the Centaurs." He reared Hercules, Asclepius, and Achilles; and was famous for his skill in surgery, which he taught the two last heroes. But having been accidentally wounded with a poisoned arrow by Hercules, he suffered extreme pain, till, on his prayer to Zeus to be deprived of his immortality, he was raised to the sky and made the constellation of the Bowman:—a late fable manifestly.

It is by no means easy to say at what time the idea of the semi-ferine form of the Centaurs first prevailed. Ho-

[1] Diodorus, iv. In Od. xxi. 295. there is no mention of Hippodameia. It is only said of Eurytion

Μαινόμενος κάκ' ἔρεξε δόμον κατὰ Πειριθόοιο·

and that the *heroes* dragging him to the door cut off his ears and nose; that he departed bewailing his misfortune, and that "from that time discord arose between the *Centaurs* and *men*." In Il. ii. 742. it is said that Hippodameia bore to Peirithoüs (whom Homer makes a son of Zeus) Polypœtes "*on the day* when he punished the *shaggy wild beasts*, and drove them from Pelion, and made them retire to the Æthicans." And Nestor says (Il. i. 269), that he came from Pylos, "from afar," to aid Peirithoüs and his friends, at their own invitation, as was usual in the heroic ages. So that it would appear that the ill-conduct of Eurytion, whatever it was, gave cause to a war between the rude Centaurs and the more civilised Lapithæ, which ended in the expulsion of the former. Those who are acquainted with the fondness of later poets for making definite whatever was left unexplained by Homer, will easily see why violence attempted on Hippodameia is the cause assigned for the war.

[2] See p. 49.
[3] Il. xi. 832.

mer appears not to have known anything of it. Hesiod[1], in describing the contest between them and the Lapithæ, represents the latter fighting with spears, and the former with pine-clubs, which only proves the greater rudeness of the Centaurs; but Pindar is clear on the subject, so that in his time they were become half-horses. The appellation (φῆρες) given them by Homer probably led the poets to describe them in this manner.

It is the opinion of Buttmann[2] that the Centaurs and the Lapithæ are two purely poetic names, used to designate two opposite races of men;—the former, the rude horse-riding tribes which tradition records to have been spread over the north of Greece; the latter, the more civilised race, which founded towns, and gradually drove their wild neighbours back into the mountains. He therefore thinks the exposition of Centaurs as *Air-piercers* (from κεντεῖν τὴν αὔραν) not an improbable one, for that very idea is suggested by the figure of a Cossack leaning forward with his protruded lance as he gallops along. But he regards the idea of κένταυρος having been in its origin simply κέντωρ[3] as much more probable. Lapithæ may, he thinks, have signified *Stone-persuaders*[4] (from λᾶας πείθειν), a poetic appellation for the builders of towns. He supposes Hippodameia to have been a Centauress, married to the prince of the Lapithæ, and thus accounts for the Centaurs having been at the wedding.

Müller[5] regards the Lapithæ as being the same people with the Phlegyans, shortly to be described.

It is certainly not a little strange that a rude mountain-race like the Centaurs should be viewed as horsemen;

[1] Shield of Herc., 178.

[2] Mythologus, ii. p. 22.

[3] Like διάκτορος, ἀλάστορος. He holds the word λάσταυρος, which he regards as a corruption of λάστωρ (from λᾶν *to desire*), to be perfectly parallel to κέντανρος.

[4] The Dioscuri were for an opposite reason called Λαπέρσα (Frag. Soph. *apud* Stob.).

[5] Orchomenos, p. 195.

and the legend[1] which ascribes the perfecting of the art of horsemanship to the Lapithæ is unquestionably the more probable one. The name Centaur which so much resembles the Greek verb κεντέω *to spur*, we fancy gave origin to the fiction. This derivation of it is however rather dubious.

[1] Virg. Geor. iii. 114.

Chapter III.

LEGENDS OF ÆTOLIA.

Οἰνεύς. *Œneus.*

The hero-princes of Calydon in Ætolia derived their origin from Zeus by Protogeneia the daughter of Deucalion. Her son was named Æthlius: he married Calyce the daughter of Æolus, and was father of Endymion, who enjoyed the love of the goddess Selena. Ætolus, one of the sons of Endymion by a Naïs, having killed Apis the son of Jason, fled to Curetis, which he named after himself Ætolia. His sons were Pleuron and Calydon. Agenor the son of Pleuron had by Epicaste, the daughter of Calydon, Porthaon and Demonica; and Porthaon was by Euryta (grand-daughter of the river-god Acheloüs) father of Œneus, who married Althæa the daughter of Thestius, by whom he had Meleager, Deïaneira, and other children.

Œneus was devoted to agriculture and planting. A legend, evidently founded on his name, says that he was the first who received the vine from Dionysus. At one of the annual feasts given by him at the conclusion of harvest to all the gods, through inadvertence or design he omitted to notice Artemis. The offended goddess immediately sent a wild boar of huge size and strength to ravage the lands of Calydon, and destroy the cattle and people. A general hunt was proclaimed, and the boar was slain; but the death of Meleager the brave son of Œneus was the consequence. Althæa did not long survive her son, whose death she had caused. After her death Œneus married Peribœa the daughter of Hipponoüs, by whom he had Tydeus[1]; who, having slain either his uncle, his cousins,

[1] Tydeus is called an Ætolian by Homer,—Il. iv. 399.

or his brother (for writers differ), fled to Adrastus at Argos. The sons of his brother Agrius dispossessed Œneus of his kingdom, and kept him in prison. But Diomedes the son of Tydeus coming secretly to Calydon slew all the sons of Agrius but two, who escaped to Peloponnesus; and as his grandfather was now too old to reign, he gave the kingdom to Andræmon, who had married a daughter of Œneus. He took the old man with him to Peloponnesus; but the two surviving sons of Agrius, watching their opportunity, killed the aged prince at the house of Telephus in Arcadia. Diomedes brought his body to Argos, and buried it where the town called from him Œnoe was afterwards built.

Μελέαγρος. *Meleager.*

The tale of the Calydonian Hunt is a legend of great antiquity. In the Ilias[1], when Phœnix joins his entreaties to those of Odysseus to prevail on Achilles to lay aside his wrath and aid the Achæans, he quotes the case of Meleáger as an instance of the impolicy of not yielding readily and in time: "I remember this event," says he, "long ago, not lately, how it was; and I will tell it to you all my friends."

He relates the circumstance of the neglect of Artemis by Œneus at his harvest-home feast (*θαλύσια*), and her vengeance. Hunters and dogs were collected from all sides, and the boar was, with the loss of several lives, at length destroyed. A quarrel arose between the Curetes and the Ætolians about the head and hide, and a war was

[1] Il. ix. 527. We know not what may be the feeling of others, but for our part we never read this tale of old Phœnix or Nestor's narrative (Il. xi. 670.) of the war of the Pylians and Eleans without a peculiar degree of pleasure. They carry us back from the remote age of the war of Troy into a period removed still further in gray antiquity. The pleasure is, to our apprehension, something akin to that inspired by the contemplation of very ancient ruins.

the consequence. As long as Meleager fought, the Curetes had the worst of it, and could not keep the field; but when enraged at his mother Althæa he remained with his wife the fair Cleopatra[1] and abstained from the war, noise and clamour rose about the gates, and the towers of Calydon were shaken by the victorious Curetes: for Althæa, grieved at the fate of her brother who had fallen in the fight, had with tears invoked Aïdes and Persephoneia to send death to her son.

The elders of the Ætolians supplicated Meleager: they sent the priests of the gods to entreat him to come forth and defend them: they offered him a piece of land (τέμενος), at his own selection, of fifty *gyas*[2], half arable, half vine-land. His aged father Œneus ascended his chamber and implored him; his sisters and his mother supplicated him, but in vain. He remained inexorable, till his very chamber was shaken, when the Curetes had mounted the towers and set fire to the town. Then his wife besought him with tears,—picturing to him the evils of a captured town, the slaughter of the men, the burning of the town, the dragging away into captivity of the women and children. Moved by these circumstances, he clad himself in arms, went forth, and repelled the enemy; but not having done it out of regard to them, the Ætolians did not give him the proffered recompense.

Such is the more ancient form of the legend. In succeeding ages it underwent various modifications.

Meleager, it is said[3], invited all the heroes of Greece to the hunt, proposing the hide of the boar as the prize of whoever should slay him. Numbers of the Ætolians came:

[1] Cleopatra, Phœnix says, was the daughter of Marpessa by Idas, the bravest man of his time; for he ventured to take arms against Apollo when he carried off his bride: "Her father and honoured mother called her then in their house Halcyone, because her mother had wept, having the lot of the grief-full Halcyone, when far-shooting Phœbus-Apollo carried her off."

[2] "πεντηκοντόγυον." The size of the γύα is not known.

[3] Apollod. i. 8. Ovid, Met. viii. 270.

there was besides Meleager, Dryas the son of Ares; of the Curetes, the sons of Thestius; Idas and Lynceus the sons of Aphareus came from Messene; Castor and Polydeukes the sons of Zeus, from Laconia; Theseus the son of Ægeus, from Athens; Admetus the son of Pheres, from Pheræ; Ancæus and Cepheus the sons of Lycurgus, from Arcadia; Jason the son of Æson, from Iolcos; Iphicles the son of Amphitryon, from Thebes; Peirithoüs the son of Ixion, from Larissa; Peleus the son of Æacus, and Eurytion the son of Actor, from Phthia; Atalanta the daughter of Jasus, from Arcadia; Telamon the son of Æacus, from Salamis; Amphiaraüs the son of Oïcles, from Argos.

These chiefs were entertained during nine days in the house of Œneus. On the tenth, Cepheus and Ancæus and some others refused to hunt in company with a maiden; but Meleager, who was in love with Atalanta, obliged them to give over their opposition. The hunt began: Ancæus and Cepheus speedily met their fate from the tusks of the boar: Peleus accidentally killed Eurytion: Atalanta with an arrow gave the monster his first wound: Amphiaraüs shot him in the eye; and Meleager ran him through the flanks and killed him. He presented the skin and head to Atalanta. The sons of Thestius, offended at this preference of a woman, took from Atalanta the skin, which, they said, fell to them of right, on account of their family, if Meleager resigned his claim to it. But Meleager in a rage killed the sons of Thestius, and restored the skin to Atalanta.

When Meleager was seven days old, the Mœræ, it was said, came, and declared that when the billet which was burning on the hearth should be consumed the babe would die. Althæa hearing this, snatched the billet, and laid it up carefully in a chest. But now her love for her son giving way to resentment for the death of her brothers, she took the billet from its place of concealment, and cast it once more into the flames. As it consumed, the vigour of Meleager wasted away, and when it was reduced

to ashes, his life terminated. Repenting when too late of what she had done, Althæa put an end to her life by a cord. Her example was followed by Cleopatra; and his sisters, who would not be comforted in their affliction, were by the compassion of the gods changed into the birds called Meleagrides.

The names Œneus and Meleager we may perceive are derived from agriculture, and have consequently a Pelasgian air.

Chapter IV.

LEGENDS OF BŒOTIA.

Κάδμος. *Cadmus.*

There was a tradition, that in the time of Ogyges a flood overwhelmed Bœotia, which continued under water for two hundred years. When the water had run off, the land lay desert, or very thinly peopled, till a colony from Phœnicia, led by Cadmus, came and built the city of Thebes.

Poseidon, says the ordinary legend[1], was by Libya the father of two sons, Belus and Agenor; the former of whom reigned in Egypt. Agenor having gone to Europe, there married Telephassa, by whom he had three sons, Cadmus, Phœnix, and Cilix, and one daughter, Europa. Zeus becoming enamoured of Europa carried her away to Crete; and Agenor, grieving for the loss of his only daughter, ordered his sons to go in quest of her, and not to return till they had found her. They were accompanied by their mother and by Thasus a son of Poseidon. Their long search was to no purpose: they could get no intelligence of their sister; and fearing the indignation of their father, they resolved to settle in various countries. Phœnix therefore established himself in Phœnicia, Cilix in Cilicia; Cadmus and his mother went to Thrace, where Thasus founded a town also named from himself.

After the death of his mother, Cadmus went to Delphi to inquire of the oracle respecting Europa. The god desired him to cease troubling himself about her, but to follow a cow as his guide, and to build a city where she should lie down. On leaving the temple he went through Phocis, and meeting a cow belonging to the herds of

[1] Apollod. iii. 1.

Pelagon, he followed her. She went through Bœotia[1] till she came to where Thebes now stands, and there lay down. Wishing to sacrifice her to Athena, he sent his companions to fetch water from the fount of Ares; but the fount was guarded by a serpent, who killed the greater part of them. Cadmus engaged with and destroyed the serpent: by the direction of Athena he sowed its teeth, and immediately a crop of armed men sprang up, who slew each other, either quarrelling or through ignorance: for it is said that when Cadmus saw them rising he flung stones at them; and thinking it was done by some of themselves, they fell upon and slew each other. Five only survived; Echion (*Viper*), Udæus (*Groundly*), Chthonius (*Earthly*), Hyperénor (*Mighty*), and Pelor (*Monster*). These were called the *Sown* (σπάρτοι[2]); and they joined with Cadmus to build the city.

For killing the sacred serpent, Cadmus had to spend an entire year in servitude to Ares[3]. The year at that time contained eight of the later years. At the expiration of that period, Athena herself prepared him a palace, and Zeus gave him Harmonia the daughter of Ares and Aphrodite in marriage. All the gods, quitting heaven, celebrated the marriage in the Cadmeia, the palace of Cadmus. The bridegroom presented his bride with a peplus and a collar, the work of Hephæstus, given to him, it is said, by the divine artist himself. Harmonia became the mother of four daughters, Semele, Autonoe, Ino, and Agave; and of one son, Polydorus.

After the various misfortunes which befel their children, Cadmus and his wife quitted Thebes, now grown odious to them, and migrated to the country of the Enchelians; who, being harassed by the incursions of the Illyrians, were told by the oracle that if they made

[1] It is plain that the legend arose from the similarity between Bœotia and the Greek for *cow*, βοῦς.

[2] If Sparti was the name of a tribe or family in Thebes, we have the origin of this legend also.

[3] See above, p. 94.

Cadmus and Harmonia their leaders they should be successful. They obeyed the god, and his prediction was verified. Cadmus became king of the Illyrians, and had a son named Illyrius. Shortly afterwards he and Harmonia were changed into serpents, and sent by Zeus to the Elysian Plain[1].

There does not occur any mention whatever of Cadmus in the Ilias, and the name appears but once in the Odyssey[2]. Hesiod[3] enumerates him among the mortals who were honoured with the love of goddesses. Pindar[4] places him in the Island of the Blest, along with the heroes Peleus and Achilles. Hence we might infer that Cadmus was in the times of these poets regarded as one of the genuine Grecian heroes.

Yet we find that the Greeks adopted the theory (probably a coinage of the Phœnicians) of the ancient Theban hero being son to the king of Sidon, who led a colony into Bœotia and founded Thebes. It never entered their minds to reflect that Thebes, situated at a distance from the sea, in a rich fertile valley only adapted for agriculture, and which never had any trade, was the very last place that a commercial people like the Phœnicians would have selected to colonise, and that no traces of Phœnician influence were remaining in the Theban language or institutions. There prevailed, in fact, all over Greece a sort of infatuation on the subject of early colonies from Asia, and no lie was too improbable for all orders of the people to swallow.

The real state of the case seems to have been this. The people who in Homer and Hesiod inhabit Thebes were called Cadmeians, and their citadel the Cadmeia. Cadmus was then either a personification of the name of the people, or the name of the tutelar deity worshiped by

[1] Apollod. iii. Ovid, Met. iii.

[2] Od. v. 333.

[3] Theog. 937, 975.

[4] Ol. ii. 142.

them. The Phœnicians having learned this name, and finding it similar in sound to their own word *Kedem*, signifying *the East*, probably took occasion to frame the fable of his Sidonian origin, which the Greeks then connected with the legend of Europa the daughter of Phœnix, hereafter to be noticed.

There was a being named Cadmilus worshiped in the Samothracian mysteries, whom some critics regard as the same with Cadmus; but as appears to us, with little more grounds than the unstable one of similarity of name.

Welcker[1] makes the name Cadmus identical with the Cretan κόσμος, and interprets it *chief* or *leader*. If this etymology be correct, it offers an easy explanation of the marriage of Cadmus with Harmonia, which word is derived from a verb signifying *to regulate*.

Σεμέλη. *Semele.*

Sémele the daughter of Cadmus enjoyed the fatal honour of the love of Zeus. The jealousy of Hera suggested to the unfortunate fair-one the imprudent request which cost her her life. Her offspring was Dionysus, who became the god presiding over the vintage.—The story of Semele and her son will be found in the preceding part of this volume.

Αὐτονόη, Ἀρισταῖος, καὶ Ἀκταίων. *Autonoe, Aristæus, et Actæon.*

Autónoe was married to Aristæus, and was by him mother of Actæon. Aristæus was the son of Apollo by the nymph Cyréne, the daughter of Hypseus son of the river-god Peneius by Creüsa the daughter of Earth, and he was king of the Lapithæ of Thessaly. Cyrene was averse from all feminine occupations, and passed her days in hunting the wild beasts, and thus protecting the cattle of her father. One day as she was engaged in combat with

[1] Ueber eine Kretische Kolonie, p. 22. On the subject of Cadmus, see, besides this work, Müller's Orchomenos, p. 113, *et seq.*

a lion, Apollo beheld her, and filled with admiration of her beauty and her courage, called out to Cheiron to quit his cave and come to look at her. To the questions of the god respecting her, the Centaur replied by informing him that he was to be her spouse, and to carry her in his golden car over the sea to the rich garden of Zeus, where Libya would joyfully receive her in a golden abode; that there she would bear a son whom Hermes would take to the "well-seated Seasons and Earth," who would feed him with nectar and ambrosia, and render him immortal; and that he should be called Zeus, and holy Apollo, Agreus (*Hunter*), and Nomius (*Herdsman*), and Aristæus. Apollo lost no time; he conveyed the nymph to the part of Libya named from her, and "silver-footed Aphrodite" received them on their arrival, and spread the bridal couch[1].

Aristæus was placed in the number of the rural deities; the invention of the culture of the olive and of the art of managing bees was ascribed to him. He was particularly worshiped in the isle of Ceos; for tradition said that one time when that island was afflicted by a drought, the inhabitants invited Aristæus thither from Thessaly, and on his erecting an altar to Zeus Icmæus (*Moistener*), the Etesian breezes breathed over the isle, and the evil departed. The Latin poet Virgil[2] has elegantly related the story of the love of Aristæus for Eurydice the wife of Orpheus; his pursuit of her, and her unfortunate death; on which the Napæan nymphs, her companions, destroyed all his bees; and the mode adopted by him on the advice of his mother to stock once more his hives.

Actæon was the offspring of the marriage of Aristæus with Autonoe the daughter of Cadmus. He was reared by Cheiron, and becoming passionately devoted to the chase, passed his days chiefly in pursuit of the wild beasts that haunted Mount Cithæron. One sultry day as he rambled alone he chanced to surprise Artemis and her nymphs as they were bathing. The goddess, incensed at

[1] Pindar, Pyth. ix. [2] Geor. iv.

his intrusion, flung some water upon him and turned him into a stag[1]. She also inspired with madness the fifty dogs who were with him, and they ran down and devoured their unhappy master. They then went about whining in quest of him, till they came at last to the cave of Cheiron, who appeased their grief by making an image of Actæon[2].

The following very probable origin is assigned to the mythus of Aristæus and Actæon[3]. The two are the same god, Zeus Aristos or Actæus[4],—the same with Apollo Nomius, who presided over bees, olives, vines, and agriculture in general, and was worshiped in Arcadia, Thessaly, Bœotia, and the colonies from these countries. It was a custom for a priest, accompanied by some noble youths, all clad in fresh-stript sheep-skins, to ascend at the beginning of the dog-days to the temple of Zeus Actæus, on one of the summits of Pelion, to sacrifice to this god. The cave of Cheiron was also on this mountain. Hence the stories of Aristæus and his son admit of an easy explication:—from the two names of the one Pelasgian god were made two heroes.

Ἰνὼ καὶ Ἀθάμας. *Ino et Athamas.*

Ino was married to A'thamas, a prince of Bœotia and son of Æolus.

Athamas had been already married to Néphele (*Cloud*), by whom he had two children, Phrixus and Helle. On the death of Nephele he espoused Ino the daughter of Cadmus, by whom he had two sons, Learchus and Melicerta. Ino feeling the usual jealousy of a step-mother, resolved to destroy the children of Nephele. For this purpose she

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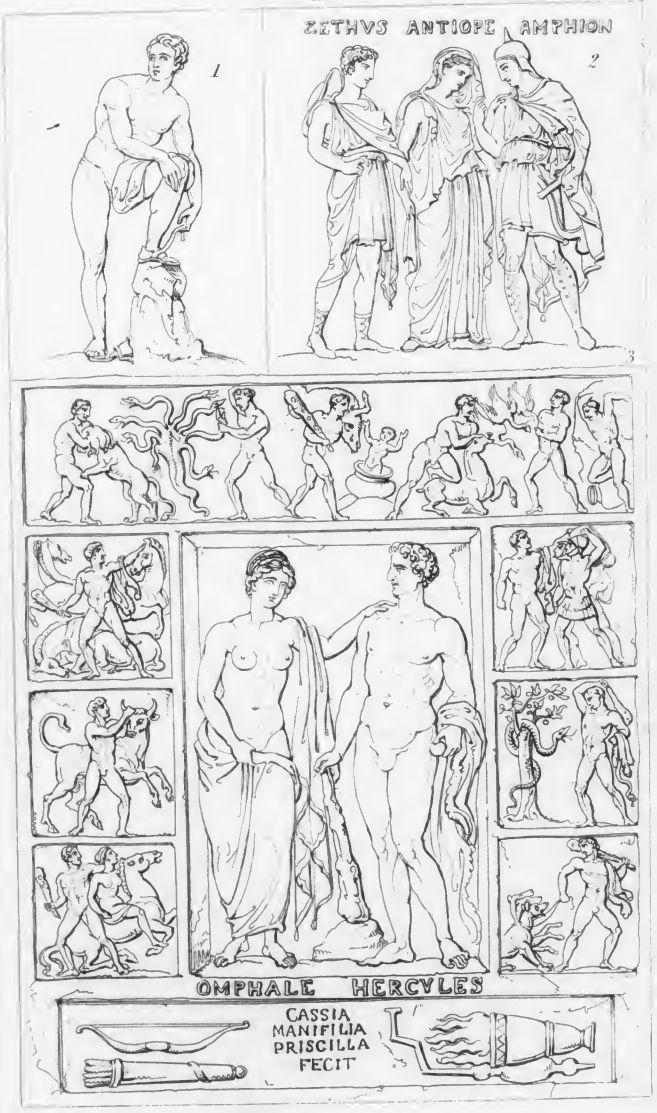
[1] Stesichorus of Himera (Pausanias, ix. 2.) says she threw over him a stag's hide and caused him to be torn by his dogs, that he might not marry Semele.

[2] Apollod. iii. 4. Ovid, Met. iii.

[3] Müller, Orchomenos, 248. 348.

[4] ἄριστος, i. e. *best;* yet may it not have come from some word akin to the Latin *arista?* Actæus probably from ἀκτή, *corn.*


ZETHVS ANTIOPE AMPHION
1
2
OMPHALE HERCVLES
CASSIA
MANIFILIA
PRISCILLA
FECIT

persuaded the women to parch the seed-corn unknown to their husbands. They did as she desired, and the lands consequently yielded no crop. Athamas sent to Delphi to consult the oracle how the threatening famine might be averted. Ino persuaded the messengers to say that Apollo directed Phrixus to be sacrificed to Zeus. Compelled by his people Athamas reluctantly placed his son before the altar; but Nephele snatched away both her son and her daughter, and gave them a gold-fleeced ram which she had obtained from Hermes, which carried them through the air over sea and land. They proceeded safely till they came to the sea between Sigæum and the Chersonesus, into which Helle fell, and it was named from her Hellespontus (*Helle's Sea*)[1]. Phrixus went on to Colchis to Æetes the son of Helius, who received him kindly, and gave him in marriage Chalciope his daughter. He there sacrificed his ram to Zeus Phyxius, and gave the golden fleece to Æetes, who nailed it to an oak in the grove of Ares.

Athamas, through the enmity of Hera to Ino, who had suckled the infant Dionysus, was afterwards seized with madness. In his phrensy he shot his son Learchus with an arrow; or as others say, dashed him to pieces against a rock. Ino fled with her other son; and being closely pursued by her furious husband, sprang with her child from the cliff of Moluris near Corinth into the sea. The gods took pity on her and made her a sea-goddess under the name of Leucothea, and Melicerta a sea-god under that of Palæmon[2].

[1] The Hellespont, i.e. the *Sea of Hellas*, is mentioned by Homer (Il. vii. 86.), and the epithet *πλατὺς*, *broad*, there given to it, has not a little perplexed the critics, who understand by Hellespont merely the strait. But that supposition infers a greater degree of intercourse between Greece and the shores of the Euxine, than the general tenour of the Ilias and Odyssey allows us to suppose; and we think it more probable that the Hellespont originally was a portion of the northern part of the Ægean. This is also called the Thracian Sea (Il. xxiii. 230.). If Wolf's opinion (see above p. 25.) be correct, the two names of the same sea are easily to be accounted for.

[2] See p. 220.

Athamas, being obliged to leave Bœotia, inquired of the god where he should settle. He was told to establish himself in the place where he should be entertained by the wild beasts. Having wandered over many lands, he came one day to where some wolves were devouring the thighs of sheep. At the sight of him they fled, abandoning their prey. Judging this to be the fulfilment of the oracle, he settled in this place, built a town which he named from himself Athamantia; and marrying Themisto the daughter of Hypseus had by her four children, Leucon, Erythroe, Schœneus, and Ptoüs[1].

Ἀγαυῆ καὶ Πενθεύς. *Agave et Pentheus.*

Agáve, the remaining daughter of Cadmus, was married to Echion, one of the Sparti. Her son Pentheus succeeded his grandfather in the government over Thebes. While he was reigning, Dionysus came from the East and sought to introduce his orgies into his native city. The women all gave enthusiastically into the new religion, and Mount Cithæron rang to the frantic yells of the Bacchantes. Pentheus sought to check the phrensy; but, deceived by the god, he went secretly and ascended a tree on Cithæron to be an ocular witness of the revels. While here, he was descried by his mother and aunts, to whom Bacchus made him appear to be a wild beast, and was torn to pieces by them. This adventure of Pentheus has furnished the groundwork of one of the finest dramas of Euripides,—his Bacchæ[2].

Ζῆθος καὶ Ἀμφίων. *Zethus et Amphion.*

After the death of Pentheus, Thebes was governed by Polydorus the son of Cadmus, who married Nycteïs the daughter of Nycteus. Their son was Labdacus, who on

[1] Apollod. i. 9.

[2] Apollod. iii. Ovid, Met. iii.

succeeding his father opposed himself like Pentheus to the religion of Dionysus, and underwent a similar fate. As his son Laïus was but a year old, the throne was occupied by Lycus the brother of Nycteus.

Both Lycus and his brother had fled from Eubœa for killing Phlegyas the son of Ares; and as they were related to Pentheus, he enrolled them among the citizens of Thebes. Lycus on the death of Labdacus was chosen polemarch by the Thebans; and he seized the regal power, which he occupied for twenty years, till he was killed by Zethus and Amphíon.

Zeus had had a love-affair with Antiope the daughter of Nycteus. Terrified at the threats of her father on the consequences of it becoming apparent, Antiope fled to Sicyon, where she married Epopeus. Nycteus out of grief put an end to himself, having previously charged his brother Lycus to punish Epopeus and Antiope. Lycus accordingly marched an army against Sicyon, took it, slew Epopeus, and led Antiope away captive. On the way to Thebes she brought forth twins at Eleutheræ. The unhappy babes were exposed on the mountain; but a neatherd having found them, reared them, calling the one Zethus, the other Amphion. The former devoted himself to the care of cattle; Amphion passed his time in the practice of music, having been presented with a lyre by Hermes.

Meantime Lycus had put Antiope in bonds, and she was treated with the utmost cruelty by him and his wife Dirce. But her chains loosed of themselves, and she fled to the dwelling of her sons in search of shelter and protection. Having recognised her, they resolved to avenge her wrongs: they attacked and slew Lycus, and tying Dirce by the hair to a bull let him drag her till she was dead: they then cast her body into the fount which was named from her. They expelled Laïus, seized on the government, and walled-in the town; for which purpose the stones are said to have moved in obedience to the lyre of Amphion.

Zethus married Theba, who gave name to the city. Amphion espoused Níobe the daughter of Tantalus, by whom he had, according to most testimonies, an equal number of sons and daughters; but all are not agreed as to the number,—Homer saying six, Hesiod ten, others seven. Elated with her numerous progeny, Niobe ventured to set herself above Leto, who had borne but two children. The gentle goddess called on her son and daughter to avenge the insult offered to her; and Apollo slew in Cithæron the sons of Niobe, while her daughters fell by the arrows of Artemis. "Nine days," says Homer[1], "their bodies lay unburied,—for Zeus had turned the people to stones: on the tenth, the Celestials themselves buried them. Then worn with grief the hapless mother thought of food. Now amid the rocks in the lonely hills in Sipylus, where are, they say, the beds of the goddess-nymphs who rush along the Acheloïs, though a stone, she broods over the affliction sent by the gods." It was said that one son, and Chloris, one of the daughters, who was married to Neleus, escaped. Zethus and Amphion also fell by the arrows of the Letoïdes[2].

From the passage of Homer just noticed, it would seem that in his time Niobe had not yet been made a Phrygian. It is however doubtful what Acheloïs is meant by the poet. Acheloïs (cognate to *acqua*) was a general name for water or a river. Pausanias[3] enumerates three rivers of this name,—one in Arcadia, another in Acarnania and Ætolia, and a third, this one flowing from Mount Sipylus, without however saying where Sipylus was.

Λάϊος. *Laïus.*

Laïus, when driven from Thebes by Zethus and Amphion, retired to the Peloponnesus, where he was entertained by Pelops, whose son Chrysippus he instructed in the art of driving a chariot. On the death of Amphion he succeeded to the throne of Thebes; and he married the daughter of Menœceus, called by Homer Epicasta, by most others Jocasta. The oracle however warned him against having children, declaring that he would meet his death by means of his offspring. Laïus long abstained from his wife: at length, having one time drunk too much wine on a solemn occasion, his love overcame his prudence, and Jocasta gave birth to a son, whom his father delivered to his herdsman to expose on Mount Cithæron. The herdsman, moved to compassion according to one account[1], gave the babe to a neatherd belonging to Polybus king of Corinth; or, as others say, the neatherds of Polybus found the infant after it had been exposed, and brought it to Peribœa the wife of Polybus, who being childless reared it as her own, and named it Œdipus on account of its *swollen feet*[2]; for Laïus previous to exposure had pierced its heels. Many years afterwards Laïus, being on his way to Delphi accompanied by his herald Polyphontes, met in a narrow road in Phocis a young man also driving in a chariot. On his refusal to leave the way at their command, the herald killed one of his horses; and the stranger, filled with rage, slew both Laïus and his herald, and then pursued his journey. The body of Laïus was found and honourably buried by Damasistratus king of Platæa; and Creon the son of Menœceus occupied the throne of Thebes.

Οἰδίπους καὶ Ἰοκάστη. *Œdipus et Jocasta.*

Œdipus was brought up by Polybus as his heir. Happening to be reproached by some one at a banquet one day with being a supposititious child, he besought Peribœa to inform him of the truth; but unable to get any satisfaction from her, he went to Delphi and consulted the oracle. The god directed him to shun his native country, or he should be the slayer of his father and the

[1] Il. xxiv. 610. [2] Apollod. iii. Ovid, Met. vi.
[3] Paus. ix. 34.

[1] Soph. Œd. Tyr. [2] From *οἰδέω to swell*, and *πους a foot*.

sharer of his mother's bed. He therefore resolved never to return to Corinth, where so much crime as he thought awaited him, and took his road through Phocis. He it was who encountered Laïus, and unwittingly accomplished the former part of the oracle.

Immediately after the death of Laïus, Hera, always hostile to the city of Dionysus, sent to afflict Thebes a monster named the Sphinx[1], sprung from Typhon and Echidna. She had the face of a woman; the breast, feet, and tail of a lion; and the wings of a bird. She had been taught riddles by the Muses, and she sat on the Phicean Hill and propounded one to the Thebans. It was this: "What is that which has one voice, is four-footed, two-footed, and at last three-footed?" The oracle told the Thebans that they would not be delivered from the Sphinx until they had solved her riddle. They often met to try their skill; and when they failed, the Sphinx carried off and devoured one of their number. At length his son Hæmon becoming her victim, Creon offered by public proclamation his throne and the hand of his sister Jocasta to whoever should solve the riddle of the Sphinx. Œdipus, who was then at Thebes, hearing this, came forward and answered the Sphinx, that it was a Man; who when an infant creeps on all fours, when a man goes on two feet, and when old uses a staff,—a third foot. The Sphinx flung

[1] The Sphinx is not mentioned by Homer; but the legend is noticed by Hesiod in his Theogony (v. 326.), where he calls her Φῖξ. The wings were of course an addition of later poets and artists: the mingled form of the Sphinx would appear to have come from Asia. The *arabesque* figures on the garments, &c. imported into Greece by the Phœnicians, seem to have given occasion to some of the Grecian legends. Though the legend of the Sphinx is probably older than the time of the first intercourse with Egypt, the Theban monster bears a great resemblance to the symbolical statues placed before the temples of that land of mystery.

In the *pragmatising* days it was said (Paus. ix. 26.) that the Sphinx was a female pirate, who used to land at Anthedon and advance to the Phicean Hill, whence she spread her ravages over the country. Œdipus came from Corinth with a numerous army, and defeated and slew her.

herself down from the Acropolis and perished; and Œdipus now unknowingly accomplished the remainder of the oracle. He had by his mother two sons, Etéocles and Polyneices, and two daughters, Antígone and Isméne.

After some years Thebes was afflicted with famine and pestilence; and the oracle being consulted, desired the land to be purified of the blood which defiled it. Inquiry was set on foot after the murderer of Laïus, and a variety of concurring circumstances brought the guilt home to Œdipus. Jocasta, on the discovery being made, ended her days by a cord, and her unhappy son and husband in his grief and despair put out his eyes. He was banished from Thebes; and accompanied by his daughters, who faithfully adhered to him, after a tedious period of miserable wandering he arrived at the grove of the Eumenides, at Colónos, a village not far from Athens, and there found the period of his wretched life[1].

The misfortunes of Œdipus have furnished subjects for numerous dramas to the Attic tragedians; and the two of Sophocles on his story rank among the highest efforts of the Grecian tragic muse. The wonderful art displayed by the poet in the construction of the plot in his "King Œdipus" is almost without equal; and the soft pensive melancholy and resigned piety of the "Œdipus at Colonos" will ever assert their claims over the human heart. But the dramatists allowed themselves every liberty with their subjects, and the original legend suffered many changes at their hands. According to the more ancient one, followed by Homer[2], Œdipus, after Epicasta had terminated her days, continued to reign at Thebes, though plagued by her Erinnyes; and when he died was buried by his sons, and splendid funeral games celebrated in his honour, at which several of the greatest heroes of Greece

[1] Apollod. iii. Sophocles, Œd. at Col.
[2] Od. xi. 271. Il. xxiii. 679.

assisted. Some accounts say that he had no children by Epicasta; others, that her sons were named Phrestor and Laonytus, who perished in the war between the Thebans and the Minyans; and that after her death he married Eurygeneia the daughter of Periphas, by whom he had his well-known sons and daughters[1].

The remainder of the history of the family of Laïus will come under the head of the Theban Wars.

Τειρεσίας. *Tiresias.*

In all the unhappy history of the Labdacidæ at Thebes this celebrated soothsayer occupies a distinguished place; and whenever the tale of Thebes was presented on the Athenian stage, the character of Teiresias was rarely omitted.

The fame of Teiresias must have been widely extended in the most ancient times. He is first spoken of in the Odyssey. Circe tells the hero of that poem, when anxious to return to Ithaca, that he must previously "seek the dwelling of Aïdes and awful Persephoneia, to consult the soul of the Theban Teiresias, the blind prophet, whose mental powers are perfect; to whom, though dead, Persephoneia has granted reason, that he alone should have sense while others flit about mere shades[2]." When Odysseus afterwards goes to the abode of Aïdes, Teiresias approaches him bearing his golden staff; and he alone of the dead recognises the mortal hero before he has tasted the blood; of which, however, he drinks previous to revealing to him the future[3].

Teiresias is said to have been the son of Eueres and the nymph Chariclo, of the race of Udæus, one of the Sparti (*Sown*). Various accounts are given as to the cause of his blindness: one, already noticed[4], ascribes it to his having seen Athena bathing; another, to his having divulged to mankind the secrets of the gods. Hesiod[1] relates, that Teiresias happening to see two serpents copulating on Mount Cyllene, or more probably Cithæron, struck them with his staff, and was suddenly changed into a woman. In this state he continued seven years; at the end of which period, observing the same serpents similarly engaged, he struck them once more, and returned to his pristine state. On some occasion Zeus and Hera fell into a dispute, whether the greater portion of the pleasures of love fall to man or woman. Unable to settle it to their satisfaction, they agreed to refer the matter to Teiresias, who had known either state. He gave his opinion, that supposing the sum total to be represented by the number nineteen,—of these, nine fall to man and ten to woman. Hera incensed deprived the guiltless arbitrator of the power of vision. Zeus, as one god cannot undo the acts of another, gave him in compensation the power of foreseeing coming events.

Teiresias lived to a great age at Thebes. He was contemporary with all the events of the times of Laïus and Œdipus, and lived through the two Theban wars. At the conclusion of the last he recommended the Thebans to abandon their city, and he was the companion of their flight. It was still night when they arrived at the fountain of Tilphussa. Teiresias drank of its waters, and immediately died[2]. The victorious Argives sent his daughter Manto along with a portion of the spoil to Delphi, ac-

[1] Apollod. iii. Paus. ix. 5.
[2] Od. x. 490.
[3] Od. xi. 90.
[4] See above, p. 122.

[1] *Apud* Apollod. iii. 6. Ovid, Met. iii. 323.

[2] Milton enumerates Teiresias among those "equalled with him in fate," whom he would fain be "equalled with in renown:"

And Tiresias and Phineus prophets old.

Does not this line afford a presumption that Milton, like Ben Jonson, read Greek by accent? Nothing can be more inharmonious than it is, if Teiresias be pronounced in the Latin manner with the accent on the antepenultimate: few lines are more harmonious if, as in the Greek, it be laid on the penultimate. If he did not read by accent, the line would probably have been,

And Phineus and Tiresias prophets old.

cording to their vow. In obedience to the command of the oracle, Manto was afterwards conveyed to the coast of Asia, where Rhakios the Cretan, the founder of the town and oracle of Claros, espoused her, and had by her a son named Mopsus, a celebrated prophet[1].

Μινύαι καὶ Φλεγύαι. *Minyæ et Phlegyæ.*

These two mythic races seem to have borne to each other nearly the same relation as the Lapithæ and Centaurs; the former being a wealthy commercial people, the latter an impious race of robbers and plunderers. No names, however, are more completely buried in the obscurest depths of mythology than they are. Even to Homer but a slight breath of their fame seems to have come[2].

Pausanias[3] relates, that the country about Orchomenus in Bœotia was first possessed by Andreus the son of the river Peneius, who named it from himself Andreïs. He was succeeded by his son Eteocles, who is said to have been the first who sacrificed to the Graces. Eteocles gave a portion of his territory to Halmus the son of Sisyphus, to whose posterity, on Eteocles dying childless, the kingdom came: for Halmus had two daughters, Chrysogeneia and Chryse; the former of whom was by Ares mother of Phlegyas; the latter bore to Poseidon a son named Minyas[4]. Phlegyas obtained the dominion

[1] Pausanias, vii. 3. The legend (Virg. Æn. x. 199.) which makes Manto the founder of Mantua in Italy evidently owes its origin to similarity of name.

[2] Homer never mentions the Minyans; but he uses the adjective Minyan as an appellative of the wealthy city Orchomenus in Bœotia to distinguish it from that in Arcadia, and he also (Il. xi. 722.) applies it to a stream in the Peloponnesus. He speaks (Il. xiii. 302.) of the Phlegyans.

[3] Paus. ix. 34, *et seq.*

[4] According to Pausanias, the son of Chryse was Chryses the father of Minyas; but the authors followed by the scholiast in Apollonius (iii. 1094.) give the more probable genealogy of the text.

after Eteocles, and named the country Phlegyantis. He also built a city called Phlegya, into which he collected the bravest warriors of Greece. These separated themselves from the other people of the country, and took to robbing and plundering. They even ventured to assail and burn the temple of Delphi; and Zeus, on account of their impiety, finally destroyed them with lightning and pestilence. A few only escaped to Phocis.

Minyas reigned next, and was wealthier than any of his predecessors. He built the first treasury, similar to that of Atreus at Mycenæ. Pausanias saw the ruins of it, and describes it as being of great size and strength. The son of Minyas was Orchomenus, who gave name to the town; and with him the race of Halmus ended, and the territory fell to the descendants of Athamas and Phrixus. Clymenus, one of these, having been slain in a quarrel with the Thebans at the feast of Poseidon at Onchestus, his son Erginus made war on them, and reduced them to an annual tribute, which they paid till relieved from it by Hercules. Erginus was father of the celebrated architects Agamedes and Trophonius. Two of this family, Ascalaphus and Ialmenus, were at the siege of Troy, and with them ends the mythic history of Orchomenus.

The Argonauts were called Minyans, according to the mythologists, because the greater part of them were descended from Minyas on the female side; and the daughters of Minyas are celebrated in the mythus of Dionysus, on account of their contempt for his rites, and their consequent punishment[1].

The subject of the Minyans has been treated at great length by Müller in his Orchomenus and the Minyans, and also by Buttmann in his Mythologus. The result of their inquiries is as follows.

The Minyans was the mythic name of one of the early races of Greece, probably a portion of the Æolian. They inhabited the northern part of Bœotia and the southern

[1] Ovid, Met. iv. i.

of Thessaly, and practised and acquired considerable wealth by commerce and navigation; this is denoted by the names derived from *gold* which occur in their genealogy, by Poseidon forming a part of it, and by the tradition of the great wealth of Orchomenus. Their port was Iaolcus, and their dock-yard Pagasæ. The Argonautic expedition was one undertaken by them into the Euxine; and the assemblage of the heroes from all parts of Greece was the addition of later times, which also assigned the wrong origin of the name Minyans given to the heroes, which we have just mentioned. It is a remarkable fact, that Orchomenus was one of the seven cities which had a share in the Amphictyonic assembly on the Argolic island Calauria. The remaining six were states in the neighbourhood; and nothing but superior wealth and novel power could have induced them to admit the distant Orchomenus into their association. Every thing conspires to prove, that the whole of the Ægean coast of Greece, especially that possessed by the Minyans, carried on an active commerce by sea at a period long anterior to history.

The Phlegyans, whose name corresponds with their fate, are by Buttmann regarded as belonging to the universal tradition of an impious people being destroyed by fire from heaven,—the well-known history of the origin of the Dead Sea, which, as the legend of Baucis and Philemon might seem to show, early made its way into Greece. Müller regards the Phlegyans as being the military class of the Minyans. It was probably their name which gave occasion to the legend of their destruction.

Τροφώνιος καὶ Ἀγαμήδης. *Trophonius et Agamedes.*

When Ergínus, king of Orchomenus, had been overcome by Hercules, his affairs fell into such a reduced state, that in order to retrieve them he abstained from matrimony. When he grew rich and old, he wished to

have children; and going to Delphi, consulted the god, who gave him in oracular phrase the prudent advice to marry a young wife.

Erginus accordingly, following the counsel of the Pythia, married, and had two sons, Trophónius and Agamédes; though some said Apollo was the father of the former. They became distinguished architects; and built the temple of Apollo at Delphi[1], and a treasury for king Hyrieus. In the wall of this last they placed a stone in such a manner that it could be taken out; and by this means from time to time purloined the treasure. This amazed Hyrieus; for his locks and seals were untouched, and yet his wealth continually diminished. At length he set a trap for the thief, and Agamedes was caught. Trophonius, unable to extricate him, and fearing that when found he would be compelled by torture to discover his accomplice, cut off his head[2]. Trophonius himself is said to have been shortly afterwards swallowed up by the earth.

The preceding is the account given by Pausanias. Plutarch, who loved a moral tale, relates the death of the brothers in a manner similar to that of Cleobis and Biton. According to him[3], when they had finished the temple of

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[1] Hom. Hymn to the Pythian Apollo.

[2] The same trick is also said (Schol. Aristoph. Clouds, 509.) to have been played on Augeas, king of Elis, by Trophonius the *step-son* of Agamedes the Arcadian architect. The reader will observe the similarity between this legend and that related by Herodotus (ii. 121.) of the Egyptian king Rhampsinitus. Buttmann and Müller think the supposition of the story being taken from Herodotus, and told of persons and places in Greece, too absurd to deserve refutation. But these ingenious writers should have known that no practice is more common, and that abundant instances of it are to be found in all times and countries. The celebrated tale, for instance, of William Tell shooting the apple on the head of his son, is to be found in Saxo Grammaticus, the Danish historian, who wrote long before Tell was born. We are, however, disposed to regard this as one of the tales which the Egyptians (who, by the way, seem never to have been an inventive people,) borrowed from the Greeks.

[3] De Cons. ad Apoll.

Delphi, they asked a reward of the god. The priestess desired them to wait for eight days, and during that period to live cheerful and happy. On the eighth day the brothers were found dead in their beds.

There was a celebrated oracle of Trophonius at Lebadeia in Bœotia. During a great drought the Bœotians were, it was said, directed by the god at Delphi to seek aid of Trophonius in Lebadeia. They came thither, but could find no oracle: one of them however happening to see a swarm of bees, they followed them to a chasm in the earth, which proved to be the place sought. The mode of consulting this oracle is related at length by Pausanias[1], who inquired of it himself.

Ἡρακλῆς. *Hercules*[2].

Electryon the son of Perseus king of Mycenæ had given his daughter Alcmena in marriage to his nephew Amphitryon. Having had the misfortune to kill his father-in-law, Amphitryon was forced to fly from Mycenæ. Alcmena and her brother Licymnius accompanied his flight, and he was kindly received at Thebes by Creon, who purified him from the guilt of bloodshed.

While Amphitryon was absent on an expedition against

[1] Paus. ix. 39, 40.

[2] In compliance with established usage we place this hero here, though there is little reason for regarding him as an original Theban hero. (See end of this article; and Müller, Dorians, i. 429). For the same reason also, and because it makes no confusion, we employ the Latin form of his name. It is remarkable that it is only in the mythic names that the Latin form varies from the Greek; those of historical personages are nearly the same in both languages. Thus Pericles, Pindarus, Aristides, Pisander, scarcely differ from the Greek originals; while for Persephone, Heracles, Polydeukes, Odysseus,—we have Proserpina, Hercules, Pollux, and Ulysses. Does not this indicate that a knowledge of the Grecian mythology reached Latium long before the Latins had any intimacy with the Greek language? We always find that foreign names undergo alteration in proportion to the ignorance of the language to which they belong. This is particularly to be observed in Oriental names, which are now spelt far more correctly than they were before we were become so familiar with Asia.

the Teleboans, Zeus who had become enamoured of Alcmena, assumed the form of her husband, and was admitted by her without suspicion to all his privileges. He related to her all the events of the war, and by his power extended the night to three times its usual duration. Amphitryon on his return was surprised at the indifference with which he was received by his wife, but on coming to an explanation with her, and consulting Teiresias, he learned that it was no less a personage than Zeus himself who had assumed his form.

Alcmena brought forth twins, Hercules the son of Zeus, the elder by one night, and Iphicles, the progeny of her mortal lord. The children were but eight months old, when Hera sent two huge serpents into the chamber to destroy them. Alcmena in terror called to her husband, but Hercules raised himself up on his feet, caught the two monsters by the throat and strangled them.

When come to a proper age, Hercules was instructed in the management of a chariot by Amphitryon himself; he was taught wrestling by Autolycus, archery by Eurytus, the use of arms by Castor, to play on the lyre by Linus the brother of Orpheus, whose services were however but ill rewarded by the young hero, as he killed him with a blow of the lyre when he struck him. He was called to account for this deed, and justified himself by citing a law of Rhadamanthus, which said that "whoever defends himself against any one who makes an unjust assault on him is guiltless," and he was acquitted.

Amphitryon however, to prevent the recurrence of such an event, sent him away to where his herds were feeding, where he grew up to great strength and size. His look was terrible, for he was the son of Zeus; his stature was four ells; fire flashed from his eyes; his arrow and his dart never missed. In his eighteenth year, while he was still with his father's herds, he slew the Cithæronian lion.

This animal lay in Mount Cithæron, whence he used to attack the herds of Amphitryon and of Thestius king of the Thespians. Hercules when going to engage the lion

was hospitably entertained by Thestius for fifty days. Each night one of the fifty daughters of his host ascended the couch of the hero, for Thestius was desirous to propagate the race of the son of Zeus. But Hercules, unaware of this design, fancied that but one of the maidens had enjoyed his embraces. Revolving time, however, beheld fifty of his progeny. He slew the lion, whose hide he ever after wore on his shoulders, and made the skin of his head serve him as a helmet[1].

As he was returning from this hunt, he met the heralds sent by Erginus to receive tribute from the Thebans. The cause of the payment of this tribute was as follows: The charioteer of Menœcius, whose name was Periéres, had wounded Clymenus king of the Minyans with a stone in Onchestus the sacred field of Poseidon. Being brought in a dying state to Orchomenus, he charged his son Erginus to avenge his death. Erginus in consequence led an army against the Thebans, and having slain a number of them concluded peace on condition of their paying him for twenty years an annual tribute of a hundred oxen. It was for this tribute that the heralds were going to Thebes when they were met by Hercules, who cutting off their ears and noses, and tying their hands to their necks with cords, bade them take that tribute to Erginus and the Minyans. Incensed at this insult offered to his heralds, Erginus made war anew on Thebes; but Hercules having been furnished with arms by Athena, and being appointed their general by the Thebans, slew Erginus and routed the Minyans, on whom he imposed a tribute double of what the Thebans used to pay. In this battle Amphitryon fell valiantly fighting. Creon gave his daughter Megara in marriage to Hercules, and her younger sister to Iphicles. Alcmena the mother of the hero also married Rhadamanthus the son of Zeus, who was then living in Ocaleia of

[1] Homer arms Hercules with a bow and arrows (Il. v. 393. Od. viii. 224. xi. 600.). Hesiod describes him with shield and spear. Pisander and Stesichorus were the first who gave him the club and lion-skin.

Bœotia[1]. Hercules was given a sword by Hermes, a bow by Apollo, and a golden breast-plate by Hephæstus. He had himself cut his club in the Nemean wood.

Some time after his war with the Minyans he fell into madness, owing to the envy of Hera, and flung his own three children by Megara, and the two of his brother Iphicles, into the fire. As a punishment for this deed he went into voluntary exile, and was purified by Thestius. He then went to Delphi, and inquired of the god where he should settle. The Pythia then first named him Hercules, for hitherto he had been called Alceides from his grandfather, and she desired him to settle at Tiryns, and serve Eurystheus twelve years, and perform the twelve tasks to be imposed by him. She added that when these tasks were all accomplished, he would be made immortal. The hero obeyed, went to Tiryns, and there served Eurystheus.

The cause of Eurystheus obtaining this power was as follows: The day on which Alcmena was to be delivered in Thebes, Zeus, in exultation, announced to the gods that a man of his race was that day to see the light, who would rule over all his neighbours. Hera pretending incredulity, exacted from him an oath that what he had said should be accomplished. Zeus, unsuspicious of guile, swore, and Hera hastened down to Argos, where the wife of Sthenelus the son of Perseus was seven months gone of a son. The goddess brought on a premature labour, and Eurystheus came to light that day, while she checked the parturition of Alcmena, and kept back the Eileithyiæ. The oath of Zeus was not to be recalled, and his son was fated to serve Eurystheus[2].

[1] According to Pherecydes (*apud* Ant. Lib. 33.), when Alcmena, who long survived her son, died, and the Heracleides were about to bury her at Thebes, Zeus directed Hermes to steal her away and convey her to the Isles of the Blest, where she should espouse Rhadamanthus. Hermes obeyed, and placed a stone instead of her in the coffin. When the Heracleides went to carry her forth to be buried, they were surprised at the weight, and opening the coffin found the stone, which they took out, and set it up in the grove where her *Heroüm* stood at Thebes.

[2] Hom. Il. xix. 198.

The *first* task imposed by Eurystheus was to bring him the skin of the Nemean lion. This animal was the progeny of Typhon, and invulnerable. On his way to engage him Hercules arrived at Cleonæ, where he was hospitably entertained by a labouring man named Molorchus. His host being desirous to offer a sacrifice, Hercules begged of him to reserve it till the thirtieth day, saying that if he should then return victorious he might offer it to Zeus the Saver; but if he fell in the conflict, to make it a funeral offering to himself as a hero. When he came to the Nemean wood and had discovered the lion, he began to ply him with his arrows, but when he found that he was invulnerable, he grasped his club and pursued him to his den, which was pervious. He then built up one of the entrances, and going in at the other, and grasping the lion's throat in his hands, held him till he was suffocated. Then taking him on his shoulders, he proceeded towards Mycenæ, and coming on the last day of the appointed period to Molorchus, he found him just on the point of offering the victim for him as being dead. Having offered the sacrifice to Zeus the Saver, he brought the lion to Mycenæ. But when Eurystheus saw this proof of the wonderful strength of Hercules, he prohibited his entrance in future into the city, and ordered him to announce the performance of his tasks before the gates. Some even say that the terror of Eurystheus was so great, that he had a brazen jar made, in which he used to hide himself under ground, and employ the herald Copreus, the son of Pelops the Elean, to set him his tasks. This Copreus having slain Iphitus, had fled to Mycenæ, and abode there with Eurystheus who had purified him.

The *second* task was to destroy the Lernæan Hydra or Water-snake, which abode in the marsh of Lerna, whence she used to come out on the land, and destroy the cattle and ravage the country. This hydra had a huge body with nine heads, eight of them mortal, and one in the middle immortal. Hercules mounted his chariot, which was driven by Iolaüs, and on coming to Lerna, he stopped the horses and went in quest of the hydra, which he found on a rising ground near the springs of Amymóne where her hole was. He shot at her with fiery darts till he made her come out; and he then grasped and held her, while she twined herself about his legs. The hero crushed her heads with his club, but to no purpose, for when one was crushed two sprang up in its stead. A huge crab also aided the hydra, and bit the feet of Hercules. He killed the crab, and then he called upon Iolaüs to come to his assistance. Iolaüs immediately set fire to the neighbouring wood, and with the flaming brands searing the heads of the hydra as they grew, effectually checked their growth. Having thus got rid of the mortal heads, Hercules cut off the immortal one and buried it, setting a heavy stone on the top of it, in the road leading from Lerna to Eleüs. He cut the body of the hydra up into pieces, and dipped his arrows in her gall. Eurystheus, however, denied that this was to be reckoned among the twelve tasks, since he had not destroyed the hydra alone, but had had the assistance of Iolaüs.

The *third* task was to fetch the Horned Hind alive to Mycenæ. This hind haunted Œnoe, had golden horns, and was sacred to Artemis[1]. Hercules, not wishing to kill or wound her, pursued her for an entire year[2]. When the animal was tired with the chase, she took refuge in Mount Artemisium, then fled to the river Ladon, and as she was about to cross that stream, Hercules struck her with an arrow, caught her, put her on his shoulder, and was going with his burden through Arcadia, when he met Artemis and her brother Apollo. The goddess took the hind from him, and reproached him for violating her sacred animal. But the hero excusing himself on the plea of necessity, and laying the blame on Eurystheus, Artemis was mollified, and allowed him to take the hind alive to Mycenæ.

The *fourth* task imposed by Eurystheus was to bring

[1] See p. 102.

[2] Pindar (Ol. iii. 55.) makes the hind lead the hero a chase to the country of the Hyperboreans.

him the Erymanthian boar also alive. This animal frequented Mount Erymanthus, and thence laid waste the region of Psophis. Hercules took his road through Pholoe, where he was hospitably entertained by Pholus the Centaur, the son of Silenus and the nymph Melia. The Centaur set before his guest roast meat, though he himself fared on it raw. Hercules asking for wine, his host said he feared to open the jar, which was the common property of the Centaurs; but when pressed by the hero he consented to unclose it for him. The fragrance of the wine spread over the mountain, and soon brought all the Centaurs armed with stones and pine-sticks to the cave of Pholus. Anchius and Agrius, the first who ventured to enter, were driven back by Hercules with burning brands: he hunted the remainder with his arrows to Malea. They fled there to Cheiron, who having been expelled from Pelion by the Lapithæ was dwelling at that place. As Hercules was here shooting at the Centaurs, one of his arrows went through the arm of Elatus and stuck in the knee of Cheiron. Grieved at this unhappy event, Hercules ran up, drew out the arrow, and applied to the wound the remedy given by Cheiron himself; but in vain, the venom of the hydra was not to be overcome. Cheiron retired into his cave, longing to die, but unable on account of his immortality, till Zeus permitting Prometheus to take his immortality, he was released by death from his misery. The other Centaurs fled to different places; some remained at Malea; Eurytion went to Pholoe, Nessus to the river Evenus; Poseidon took the rest and sheltered them in Mount Eleusis. When Hercules returned to Pholoe, he found Pholus lying dead along with several others; for, having drawn the arrow out of the body of one of them, while he was wondering how so small a thing could destroy such large beings, it dropped out of his hand and stuck in his foot, and he died immediately. Hercules buried him, and then set out to hunt the boar, and driving him from his lair with loud cries, chased him into a snow-drift, where he caught and bound him, and then took him to Mycenæ.

To clear out in one day all the dung in the stables of Augeas king of Elis, the son of Poseidon, or according to others of the Sun, was the *fifth* task imposed by the relentless Eurystheus[1]. When Hercules came to Augeas, he said nothing to him of the commands of Eurystheus, but offered for a tenth of his herds to clean out his stables in one day. Augeas agreed, not thinking the thing possible; and Hercules took Phyleus, the son of Augeas, to witness of the agreement. He then broke down a part of the wall, and turning in the rivers Peneius and Alpheius by a canal, let them run out at the other side. Augeas, on learning that this was one of the tasks imposed by Eurystheus, not only refused to stand to his agreement, but denied that he had promised anything, and offered to lay the matter before judges. When the cause was tried, Phyleus honestly gave testimony against his father; and Augeas in a rage, even before the votes had been given, ordered both his son and Hercules to depart out of Elis. Phyleus retired to Dulichium: Hercules went to Dexamenus at Olenus, whom he found on the point of being compelled to give his daughter in marriage to the Centaur Eurytion. Dexamenus imploring his aid, he killed the Centaur as he was coming for his bride. Eurystheus, however, refused to count this also among the twelve tasks, saying that he had done it for hire.

The *sixth* task was to drive away the Stymphalide birds. These were water-fowl, which, afraid of the wolves, fled to Lake Stymphalis, which lay embosomed in wood near the Arcadian town Stymphalus. While Hercules was deliberating how he should scare them, Athena brought him from Hephæstus brazen clappers. He stood under a neighbouring hill, and rattled them: the birds, terrified, rose in the air, and he then shot them with his arrows.

His *seventh* task was to fetch the Cretan bull. This animal had been sent by Poseidon up out of the sea,

[1] See the beautiful poem of Theocritus on this subject, Idyll. 25.

when Minos had vowed to sacrifice whatever should appear from the sea. Struck with the beauty and size of the animal, Minos substituted another, and put him among his herds. Poseidon in anger made the bull run wild and furious. When Hercules arrived, Minos gave him permission to take him if he could. The hero succeeded, and brought and showed him to Eurystheus. He then let him go: and the bull roved over Sparta and Arcadia, and crossing the Isthmus came to Marathon in Attica, where he did great mischief to the inhabitants.

For his *eighth* task he was enjoined to bring to Mycenæ the mares of Diomedes of Thrace. This was a son of Ares and Cyrene, and king of the Bistonians. His mares were androphagous. Hercules sailed thither with some volunteers, and having overcome the grooms, led the mares to the sea. The Bistonians pursued with arms. Hercules, leaving the mares in charge of Abderus, his favourite, the son of Hermes, a Locrian of Opus, went to engage them. Meantime the mares tore Abderus to pieces; and the hero, having defeated the Bistonians and slain Diomedes, built a city by the tomb of Abderus, and named it after him. He brought the mares to Eurystheus, who turned them loose; and they strayed on to Mount Olympus, where they were destroyed by the wild beasts.

The *ninth* task was to bring to his master the girdle of Hippólyta queen of the Amazons[1], who dwelt about the river Thermodon. This nation was composed of women, who were renowned for their valour. When they bore children, they reared the females alone. They cut off their right breasts, that they might not impede them in drawing the bow. Hippolyta was mistress of the belt of Ares, as a token of her exceeding all the Amazons in

[1] A good deal of obscurity hangs over the Amazons. They are twice mentioned by Homer (Il. iii. 189. vi. 186.), and called *Man-like* (ἀντιανείρας). It is not impossible that the circumstance of women fighting among some Asiatic troops may have given rise to the fable. Their name probably gave origin to the notion of their cutting off their breasts.

valour. This girdle Eurystheus coveted for his daughter Admeta, and he ordered Hercules to bring it to him.

Having drawn together some volunteers, among whom were Theseus and Castor and Polydeukes, he sailed to the isle of Paros, where four sons of Minos dwelt. Two of the ship's company happening to be slain by them, Hercules killed several of the Parians, and besieged the rest, till they offered to give him any two he chose in the place of the companions he had lost. He chose Alcæus and Sthenelus, the sons of Androgeüs, and then sailed on to Mysia, where he was hospitably entertained by Lycus, king of the Mariandynians, whom he aided against the Bebrycians, and slew their king Mygdon, the brother of Amycus. He took a large portion of their territory and gave it to Lycus, who named it Heracleia.

Hercules at length reached the haven of Themiscyra. Hippolyta came to inquire the cause of his arrival, and on hearing it promised to give him her girdle. But Hera, taking the form of an Amazon, went and persuaded the rest that the strangers were carrying off their queen. They instantly armed, mounted their horses, and came down to the ship. Hercules thinking that Hippolyta had acted treacherously, slew her, and taking her girdle made sail homewards.

He stopped at Troy, then in great distress from the wrath of Poseidon and Apollo. These gods had contracted with Laomedon to build a wall round the town; but when the wall was completed, Laomedon refused to pay the wages agreed on, and dismissed them, threatening to cut off their ears. He even menaced to tie Apollo hand and foot and transport him to the distant islands[1].

[1] Il. xxi. 441. Homer says the gods were sent by Zeus to serve Laomedon for a year. They were to have certain wages, and he was to impose, it would appear, what tasks he pleased. He set Poseidon to build the city wall, and Apollo to keep his oxen in Ida. The poet (Il. xx. 145.) mentions the combat of Hercules with the sea-monster. He tells (v. 640.) of the taking of Troy by Hercules, on account of the horses relating to which, Laomedon had broken his word.

To punish him Apollo sent a pestilence, and Poseidon a flood bearing a huge sea-monster, who carried off all the people to be found in the plain. The oracle being consulted, declared that there would be no end of the evil till Laomedon had given his daughter Hesione for food to the monster. He therefore exposed her, fastened to a rock which overhung the sea. Hercules having seen her, offered to deliver her if Laomedon would give him the mares which Zeus had given to Tros, in exchange for his son Ganymedes. Laomedon assented; Hercules slew the monster, and delivered Hesione. But the faithless Trojan refused to keep his word, and Hercules sailed away, threatening to return and make war on Troy. He went then to Ænus, where he was entertained by Poltys; but as he was sailing thence, Sarpedon the son of Poseidon and brother of Poltys, a violent and insolent man, was slain by his arrows. He conquered the Thracians, who dwelt in Thasus, and set the sons of Androgeüs over that island. At Toróne he was challenged to wrestle by Polygonus and Telegonus, the sons of Proteus, and grandsons of Poseidon, and he killed them in the struggle. He finally delivered the girdle to Eurystheus.

His *tenth* task was to bring the oxen of Geryon from the island of Erytheia (*Ruddy-isle*), which lay near the Ocean [1], and was inhabited by Geryon the son of Chrysaor (*Gold-sword*), and Callírrhoe (*Fair-flowing*), an Oceanide. He had the bodies of three men united: they cohered above, but below the loins they were divided into three. His oxen were of a purple hue; his herdsman, named Eurytion, and Orthrus the two-headed dog, the progeny of Echidna and Typhon, watched them.

Hercules took his road through Libya, and when he

[1] Apollodorus says "which is now called Gadeira," but that island has surely no river or mountain in it. Hesiod (Theog. 290, *et seq.*) clearly places Erytheia *beyond* the Ocean, that is towards its further coast. It was probably the temple of the Phœnician Melcart (who was identified with Hercules) at Gades, which gave occasion to this localisation of Erytheia, and also to the legend of the pillars.

came to the verge of Europe and Libya, he erected two pillars, one on each side of the strait, as monuments of his journey. Being scorched with the burning rays of the sun, he had the hardihood to bend his bow against the Sun-god; who, admiring his courage, gave him his golden cup, in which he crossed the Ocean [1] and came to Erytheia, where he passed the night on Mount Abas. The dog Orthrus discovering him flew at him, but Hercules killed him with his club, as also his master Eurytion who came up to his aid. Menœtius, who kept in the same place the oxen of Hades, informing Geryon of what had befallen, he pursued and overtook Hercules, as he was driving the cattle along the river Anthemus. He attacked him, but was slain by his arrows; and Hercules placing the oxen in the cup, sailed with them to Tartessus, where he returned his vessel to the Sun-god.

He drove his cattle through Iberia, and came to Lygia, where Alebion and Dercinus, the sons of Poseidon, attempted to carry off his oxen. These he slew, and then went on through Tyrrhenia. At Rhegium one of his bulls broke away [2], ran through the country, thence called Italia, (for the Tyrrhenians call an ox *Italus*,) swam over to Sicily, and came to the lands of Eryx the son of Poseidon, who ruled over the Elymeans. Eryx put the bull among his herds; and Hercules, committing the care of his other cattle to Hephæstus, went in quest of the stray one. When he found him, he required Eryx to give him up; but he refused, unless he would wrestle with him. Hercules accepted the challenge, and flinging him three times

[1] Pherecydes says, that as he was crossing, Oceanus appeared to him, and by agitating his waters, and tossing the cup in which he was sailing, endeavoured to frighten him; but on the hero's bending his bow at him he ceased, and called to him to hold his hand.—The whole of this tenth task is a fine fiction.

[2] "ἀποῤῥήγνυσι." The name Italia was anciently restricted to the southern part of the peninsula. *Italus* is *Vitulus*. The present is an example of the names of places giving occasion to legends.

to the ground killed him. He then drove on his cattle till he came to the Ionian Sea.

When he came to the "recess of the sea" (i.e. the head of the gulf), Hera drove the oxen mad, and they ran raging through the hills of Thrace. Hercules pursued them; and having overtaken a part of them at the Hellespont, drove them towards the Peloponnesus, leaving the others to run wild. When he came to the Strymon, he in anger with that river filled its bed with stones, so that it became no longer navigable. He finally brought the oxen to Eurystheus, who sacrificed them to Hera.

The preceding tasks had been performed in the space of eight years and a month; but Eurystheus refused to allow for those of killing the hydra and cleansing the stables of Augeas. He now imposed the *eleventh* task,—that of bringing him the apples of the Hesperides. These were not in Libya, but in the country of the Hyperboreans. They were given by Earth to Hera on her wedding-day, and were guarded by an immortal dragon, the offspring of Typhon and Echidna, and by the Hesperides or Western Maids[1].

Hercules came to the river Echedórus, where he was challenged to a single combat by Cycnus the son of Ares and Pyréne. Ares defended his son; and Zeus ended the conflict by casting a thunderbolt between the combatants. Hercules passed on through Illyria, thence to the Eridanus, and came to the nymphs, the daughters of Zeus and Themis. These directed him to Nereus, whom he found asleep; and, in spite of his numerous changes of form, bound and held him fast, and never let him go till he had told him where the golden apples were. Having gotten this information, he went on through Libya where Antæus the son of Poseidon reigned, who was wont to kill all strangers by forcing them to wrestle with him. Hercules engaged him; and finding that every time he

[1] See above, p. 224.

threw him to the ground he rose with renewed strength, held him in his arms till he died. Antæus, on account of this property, was said to be the son of the Earth[1].

From Libya he went to Egypt, where Busíris[2], another son of Poseidon, reigned. This king, in consequence of an oracle, offered up strangers on the altar of Zeus: for Egypt having been afflicted with a dearth for nine years, a Cyprian named Phrasius, a great soothsayer, came thither, and said that it would cease if they sacrificed a stranger every year to Zeus. Busiris sacrificed the prophet himself first, and then continued the practice. Hercules on his arrival was seized and dragged to the altar; but he burst his bonds, and slew Busiris, his son Amphidamas, and his herald Chalbes.

He then roamed through Arabia, where he killed Æmathion the son of Tithonus; and having arrived on the eastern coast of Libya, he was once more given the use of the Sun-god's radiant cup, in which he crossed over the Ocean to the opposite continent, and came to Caucasus[3], where with his arrows he shot the eagle, the offspring of Typhon and Echidna, which preyed on the liver of Prometheus as he lay chained on his rock. He freed the sufferer, bound him with olive-twigs, and led him to Zeus; who bestowed on him the immortality which Cheiron longed to part with.

At length the hero came to the Hyperboreans and At-

[1] This legend was perhaps invented after the Greeks had settled in Libya, and was designed to express the incessant opposition which they experienced from the original inhabitants.

[2] The conjecture of Müller, that Busiris is Osiris with the Egyptian article *pe* prefixed, is highly probable. The legend was probably framed when the Greeks first began to have intercourse with Egypt, and expresses their idea of the former inhospitable character of the people of that country.

[3] There is sad geographical confusion here. Could the Poets have supposed that, like Geryon's isle, the rock of Prometheus was on the further side of the Ocean, in the region unvisited by man? Or was it on the eastern verge of the earth, on the north side? and was the hero carried thither in the cup of the Sun *up* the Ocean-stream?

las. Prometheus had warned him not to go himself to take the golden apples, but to send Atlas for them, and in the mean time to support the heaven in his stead. Atlas went, pulled the fruit, and brought it. Hercules having no mind to bear the weight any longer, pretended that he wanted to make a pad to set on his head. Atlas threw down the apples, and to give him an opportunity of so doing resumed his burden; but Hercules picked up the apples, and went away. Other accounts say that he gathered them himself, after he had slain the dragon. He brought them to Eurystheus, who returned them to him; and he gave them to Athena, who brought them back to where they were taken from,—which was their only proper place.

The *twelfth* and last task imposed by Eurystheus was to bring Cerberus from the under-world. This animal had three dog's-heads, a dragon-tail, and heads of all kinds of serpents along his back. When preparing for this expedition, Hercules went to Eumolpus at Eleusis, desirous to be initiated; but was not able to see the mysteries, since he had not been purified of the blood of the Centaur. Eumolpus however purified him, and he was admitted to initiation. He then proceeded to Tænarus in Laconia, where the entrance to the under-world was, and went down it.

The moment the shades saw him they fled away in terror,—all but Meleager and Medusa the Gorgon. He was drawing his sword on the latter, when Hermes reminded him that she was a mere phantom. At the gates of Hades he found Theseus and Peirithoüs, who had sought the hand of Persephone, and had in consequence been bound there. When they saw Hercules they stretched forth their hands, hoping to be relieved by his might. He took Theseus by the hand, and raised him up; but when he would do the same for Peirithoüs, the earth quaked, and he left him. He then rolled off Ascalaphus, the son of Acheron and Gorgyra, the rock which Demeter had cast on his body. Wishing to give the shades blood

to drink, he took one of the oxen of Hades, and killed it. Menœtius the son of Keuthonymus, the herdsman of Hades, immediately challenged him to wrestle. Hercules laid hold on him, broke his ribs, and but for the prayers of Persephone would have killed him on the spot.

The hero asked Pluto to give him Cerberus; and the god consented, provided he could take him without using his weapons. He found him at the gate of Acheron; and protected only by his corslet and lion's skin, flung his arms about his head, and grasping him by the neck, made him submit, though the dragon in his tail bit him severely. He brought him through Trœzene to Eurystheus; and when he had shown him, took him back to the under-world. Ascalaphus was changed by Demeter into an owl[1].

Having now performed all his tasks, he returned to Thebes, where he gave Megara in marriage to Iolaüs. Wishing himself to marry again, and hearing that Eurytus, king of Œchalia, in Eubœa, had declared that he would give his daughter I'ola to him who should overcome himself and his sons in shooting with the bow, he went thither, and won the victory, but did not obtain the promised prize. Iphitus, the eldest son, was for giving his sister to Hercules; but Eurytus and his other sons refused, lest he should destroy her children, if she had any, as he had done those of Megara. Shortly afterwards the oxen of Eurytus were stolen by Autolycus, and his suspicions fell upon Hercules. Iphitus, who gave no credit to this charge, betook himself to Hercules; and meeting him on the road from Pheræ, where he had delivered Alcestis[2],

[1] The descent of Hercules to the under-world is noticed by Homer (Il. viii. 367.). Athena tells how she aided him when sent by Eurystheus to fetch the dog of Aïdes from Erebus. See also Od. xi. 623, and Il. v. 395,—if πύλῳ in this place is to be rendered *gate*.

[2] See p. 93. Euripides places this event much earlier. He makes Hercules arrive at Pheræ, on his way to Thrace for the mares of Diomedes. Discrepancies in legends are however not to be minded,—each poet working up the stuff as best suited his own design.

he besought him to join in search of the lost oxen. Hercules promised to do so, and entertained him; but falling again into madness, he precipitated Iphitus from the walls of Tiryns. In order to be purified of this murder he went to Neleus, who being a friend of Eurytus refused to comply with his desire. Hercules then went to Amyclæ, where he was purified by Deïphobus the son of Hippolytus. But he fell notwithstanding into a severe sickness on account of the murder of Iphitus; and going to Delphi to seek relief, he was refused a response by the Pythia. In his rage at her denial he went to plunder the temple; and taking the tripod, was about establishing an oracle for himself. Apollo came to oppose him; but Zeus hurled a thunderbolt between the combatants, and put an end to their contest. Hercules now received a response, that his malady would be removed if he let himself be sold for three years as a slave, and gave the purchase-money to Eurytus as a compensation for the loss of his son.

In consequence of this response, Hermes sold him as a slave to Omphale, daughter of Jardanus, queen of Lydia, which kingdom had been left her by her husband Tmolus. Eurytus, however, refused to receive the purchase-money. While Hercules was in the service of Omphale, he took and fettered the Cercopes[1] who dwelt near Ephesus. Syleus was a man who forced all strangers to dig for him: Hercules dug up his vines by the roots, and slew him and his daughter Xenodice. As he came near the isle of Doliche, he found the body of Icarus floating in the waves; and burying it in the island, named it after him Icaria. Dædalus in gratitude erected at Pisa a statue, a perfect resemblance of the hero; who, however, coming to it by night, and taking it to be alive, shattered it with a stone. During the time that Hercules was thus serving the Lydian queen, the Calydonian hunt, the Argonautic expedition, and the arrival of Theseus at Athens, occurred[1].

[1] See above p. 236, and Lobeck's Aglaophamus, Part III.

When the term of his servitude was arrived, being now relieved of his disease, he prepared to take his long-threatened vengeance on Laomedon. He accordingly prepared a fleet of eighteen[2] fifty-oared vessels, manned by a valiant band of volunteer warriors, and sailed for Ilion. Leaving there the fleet, under the charge of Oïcles, he led his men against the town; but while he was advancing towards Ilion, Laomedon fell on the ships, and Oïcles was slain in the attack. Laomedon was however driven back, and besieged in the town. Telamon succeeded in making a breach in the walls, and entered the town. Hercules followed him; and seeing Telamon take the lead in rushing into Ilion, he drew his sword and ran on him; for he would have no one thought his superior. When Telamon saw this, he began to collect the stones which were lying near him; and on Hercules asking him what he was doing, said that he was raising an altar to Hercules Callinicos (*Glorious Victor*). Hercules applauded him. He then slew with his arrows Laomedon and all his sons but Podarkes, gave Hesione to Telamon as a reward of his valour, and allowed her to choose one among the captives to be set at liberty. When she had fixed on her brother Podarkes, Hercules replied, that he must first be made a slave, and then she might give something for him and redeem him. She took her golden veil off her head, and with it bought him; and hence he was afterwards named Priamus instead of Podarkes.

As he was sailing homewards from Troy, he was assailed by a furious storm, sent by Hera[3], which drove

[1] This legend had its origin in the identification of the Grecian Hercules with Sandon a popular hero of the Lydians (Lydus de Magist. iii. 64.). Omphale is said to have clad him in a bright-coloured robe, dyed with *sandyx*. The fable first occurs in Pherecydes and Hellanicus; and was of course invented after the colonisation of the coasts of Asia.

[2] Homer (Il. v. 641.) says *six* ships.

[3] Il. xv. 18.

him to the isle of Cos. For this act Zeus suspended Hera by a golden chain in the air, with two anvils at her feet; and when her son Hephæstus attempted to aid her, flung him from Olympus. When Hercules and his company came to Cos, the people of that island taking them for pirates assailed them with stones, and endeavoured to prevent their landing. He, however, took the island, and slew their king Eurypylus, the son of Poseidon and Astypalæa. Hercules was himself wounded in the fight by Chalcodon; but Zeus saved him. Having ravaged Cos, he went at the call of Athena to Phlegra, where he fought with the Gods against the Giants.

Not long afterwards he collected an army of Arcadians and volunteers from most of the towns of Greece, and marched against Augeas; who put his Eleans under the command of his nephews Eurytus and Cteatus, the sons of Molíone and Actor, who excelled all men of that time in strength. Hercules happening to fall sick, made a truce with the Molionides; but when they heard of his illness, they attacked his army, and killed several of his men. Hercules retired at that time; but in the third Isthmiad afterwards, when the Eleans sent the Molionides to Cleonæ to offer sacrifice, he waylaid and killed them. He then led an army into Elis, took the city, slew Augeas and his sons, and set Phyleus on the throne. He also established the Olympic games, raised an altar to Pelops, and built altars to the twelve gods in order.

After the capture of Elis he marched against Pylus, and took the city. He here killed Periclymenus, the bravest of the sons of Neleus, who had the power of changing himself into a variety of forms; and likewise Neleus himself, and his other sons, except Nestor, who was living with the Gereneans. He was also said to have wounded Hades as he was aiding the Pylians[1]. Having taken Pylus,

[1] The line, Il. v. 397,

Ἐν πύλῳ ἐν νεκύεσσι βαλὼν, ὀδύνῃσιν ἔδωκε,

would seem to allude to this event. There is to our apprehension

he marched to Lacedæmon, to punish the sons of Hippócoön, who had sent troops to the aid of the Pylians, and especially for their having slain Œónus the son of Licymnius. For as this youth was gazing on the palace of Hippocoön, a Molossian dog flew at him: he flung a stone at the dog; which so enraged the sons of Hippocoön, that they rushed out with sticks and beat him to death. Hercules therefore, to avenge his death, collected an army. Coming to Arcadia, he asked Cepheus, who had twenty sons, to join in the expedition: but Cepheus, afraid lest during his absence the Argives might make an attempt on Tegea, declined the proposal. Hercules, who had in a water-urn a brazen ringlet of the Gorgon, which Athena had given him, presented it to Ærope the daughter of Cepheus, and told her, that if when a hostile army should approach, she would show it three times from the walls without looking at it herself, they would take to flight. Cepheus and his sons now joined Hercules; but they all fell in battle, and with them Iphicles the brother of the hero. Hippocoön himself was slain in the engagement, his sons were taken prisoners, and his kingdom given to Tyndareus.

Returning through Tegea, Hercules violated, without knowing her, Auge the daughter of Aleüs. She secretly brought forth a son, whom she laid in the sacred inclosure (τέμενος) of Athena. A famine coming on the land, Aleüs went into the *temenus* of the goddess; and searching about, found his daughter's infant, which he exposed on Mount Parthenius. But the babe was protected by the care of the gods; for a hind, which had just calved, came and suckled him; and the shepherds finding him, named him Telephus from that circumstance[1]. Aleüs gave his daughter Auge to Nauplius the son of Poseidon, to sell her out

something suspicious in almost all the passages in which this hero is mentioned in the Homeric poems. Of the genuineness however of Il. v. 638, *et seq.* there can be no doubt.

[1] Τήλεφος, from ἔλαφος *a hind*,—the name, as usual, giving occasion to the legend.

of the country; and he disposed of her to Teuthras king of Teuthrania on the Caÿster in Mysia, who made her his wife. Telephus having, when grown up, consulted the oracle respecting his parents, came to Mysia, where he was kindly received by Teuthras, whom he succeeded in his kingdom.

Hercules went afterwards to Calydon, where he sought the hand of Deïaneira the daughter of Œneus. He had to contend for her with the river-god Acheloüs, who turned himself into a bull; in which form one of his horns was broken off by the victorious hero. Acheloüs gave him in exchange for it the horn of Amalthea. This was a daughter of Hæman, or, according to other legends, of Oceanus, who possessed an ox-horn which had the property of furnishing in abundance whatever its possessor wished to eat or drink[1].

Hercules assisted the Calydonians against the Thesprotians, and took the city of Ephyra, over which Phylas reigned, by whose daughter Artyoche he became the father of Tlepolemus. While he abode among the Thesprotians, he sent to Thestius directing him to keep at home with him seven of his sons, to send three of them to Thebes, and the remaining forty as colonists to the island of Sardinia[2].

One day at the table of Œneus (probably after his return from Thesprotia), as Eunomus the son of Architeles was, according to custom, pouring water on the hands of the guests, Hercules happening unawares to swing his hand suddenly, struck the boy and killed

[1] The explication usually given of this fable is perhaps not an improbable one; namely, that it relates to a new direction given to one of the arms, i.e. horns, of the Acheloüs, in order to water an unproductive piece of land; which becoming in consequence fruitful, gave occasion to the fiction of the exchange of the horn of Acheloüs for the horn of plenty. Amalthea's horn is apparently a very ancient fiction, and out of the same mint probably with the wishing-caps, &c. of Asiatic and European romance.

[2] The lateness of this legend is apparent. It arose from the identification of Hercules with the Phœnician Melcart.

him[1]. As it was evidently an accident, the father forgave the death of his son; but Hercules resolved to banish himself, agreeably to the law in such cases, and he determined to go to Ceyx, king of Trachis. He and Deïaneira accordingly proceeded thither. On their way they came to the river Evénus, where Nessus the Centaur had taken his abode, and carried over travellers, saying he had received this office from the gods, as a reward for his uprightness. Hercules went across through the water himself, and having agreed on the price, let Deïaneira go into the boat to be ferried over. But on the passage, Nessus attempted to offer violence to his fair freight. She resisted, and cried out loudly; and Hercules, hearing her screams, shot Nessus through the heart as he came on shore. The dying Centaur thought on revenge: he called Deïaneira to him, and told her if she would possess a philtre, or means of securing the love of Hercules, to keep carefully the blood which flowed from his wound,—an advice with which she incautiously complied.

As they were going through the country of the Dryopes, Hercules became extremely hungry, and meeting Theiodamas driving a wain with two oxen, he unyoked one of them, and killed, dressed, and ate it. He took with him Hylas the son of Theiodamas, who became his especial favourite. Being kindly received by Ceyx, he while there made war on the Dryopes. He also aided Ægimius, king of the Dorians, against whom the Lapithæ, under the command of Corónus, had made war, on account of a dispute respecting their boundaries, and had besieged him in his town. Ægimius called on Hercules to relieve him; and that hero slew Coronus, and put him in possession of the whole country that had been in dispute.

Hercules afterwards killed Laógoras king of the Dryopes and his children, as he was feasting in the sacred ground of Apollo, on account of his violence and his aid of

[1] See Fairy Mythology, vol. i. p. 206. *note*, for a somewhat similar proof of the strength of Holger Dansk.

the Lapithæ. As he was passing through Itóna, Cycnus, the son of Ares and Pelopia, challenged him to a single combat. Hercules accepted it, and the challenger fell. At Ormenion, Amyntor came forth with arms to oppose his passage, but he also fell beneath the blows of the hero.

Returning to Trachis, he collected an army of Arcadians, Melians who dwelt about Trachis, and Epicnemidian Locrians, and made war on Eurytus king of Œchalia, whom he killed, together with his sons; and having buried those of his own men who had fallen, among whom were Hippasus the son of Ceyx, and Argeius and Melas the sons of Licymnius, he plundered the town, and led Iola away captive. Touching then at the Eubœan promontory Cenæus, he raised an altar to the Cenæan Zeus; and wishing to offer a sacrifice there, sent to Ceyx for a splendid robe to wear. Deïaneira hearing about Iola from the messenger, and fearing the effect of her charms on the not very steady heart of her husband, resolved to try the efficacy of the philtre of Nessus, and tinged with it the tunic which was sent. Hercules, suspecting nothing, put on the fatal garment and prepared to offer sacrifice. At first he felt no effect from it, but when it warmed, the venom of the hydra began to consume his flesh. In his fury he caught Lichas, the ill-fated bearer of the poisoned tunic, by the foot and hurled him into the sea. He attempted to tear off the tunic, but it adhered closely to his skin, and the flesh came away with it. In this wretched state he got on shipboard, and returned to Trachis; where Deïaneira, on learning the consequence of what she had done, hanged herself: and Hercules, charging Hyllus his eldest son by her to marry Iola when he was of sufficient age, had himself carried to Mount Œta, and there causing a pyre to be constructed, ascended it, and directed his followers to set it on fire. But no one would venture to obey; till Pœas, happening to arrive there in search of his stray cattle, complied with the desire of the hero, and received his bow and arrows as his reward. While the pyre was flaming, a thunder-cloud conveyed the sufferer

to heaven, where he was endowed with immortality; and being reconciled to Hera, espoused her daughter Hebe (*Youth*), by whom he had two children, Alexíares (*War-averter*), and Anicétus (*Invincible*).

In the preceding history of Hercules, we have closely followed Apollodorus; but the adventures of this hero have been the theme of numerous poets, both Greek and Latin[1]. These last, as they always did, kept close to their Grecian originals; but the former set little bounds to their fertile invention, and the attentive reader will be at no loss to discern the different ages of the legends of this hero.

Various theories have been formed respecting the mythus of Hercules. It is evidently one of very remote antiquity, long perhaps anterior to the times of Homer.

We certainly confess that, for our parts, we cannot see any very valid reason for supposing no such real personage to have existed; for it will perhaps be found, that mythology not unfrequently prefers to absolute fiction, the assuming of some real historic character[2], and making it the object of the marvels devised by lively and exuberant imagination, in order thereby to obtain more ready credence for the strange events which it creates. Such, then, may the real Hercules have been,—a Dorian, a Theban, or an Argive hero, whose feats of strength lived in the traditions of the people, and whom national vanity raised to the rank of a son of Zeus, and poetic fancy, as geographic knowledge extended, sent on journeys throughout the known world, and accumulated in his person the fabled exploits of similar heroes of other regions[3].

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[1] Pindar, Sophocles, Euripides, Theocritus, Ovid, &c. See also Diodorus.

[2] Arthur and Charlemagne,—certainly the last,—are historic characters, and yet they are the heroes of as large a cycle of fiction as Hercules or Theseus. The same is the case with Theodoric and Attila, the heroes of the German romances of the Suabian period.

[3] Though we thus suppose the possibility of Hercules having been a real person, we still can only regard him as mythic, that is a personage, no one of whose actions can be pronounced to be true.

We may perceive by the *twelve* tasks, that the astronomical theory was applied to the mythus of this hero, and that he was regarded as a personification of the sun, which passes through the *twelve* signs of the zodiac. This probably took place during the Alexandrine period. Some resemblance between his attributes and those of the deity with whom the Egyptian priests were pleased to identify him, may have given occasion to this notion; and he also bore some similitude to the god whom the Phœnicians chiefly worshiped, and who it is probable was the sun. But we must steadily bear in mind, that Hercules was a hero in the popular legend long before any intercourse was opened between Greece and Egypt, and that however (which is certainly not very likely) a god might be introduced from Phœnicia, the same could hardly be the case with a popular hero. We have already shown that the Phœnician origin of Thebes was a groundless fiction. Popular legends lose, in fact, a great portion of their charms by the attempts made to extract physical, moral, or historical truth from them: the only truth to be sought justly in them is that of nature,—the degree of culture of the human mind at the time when they were invented, its ideas of the world and the state of society.

A very ingenious theory on the mythus of Hercules is given by a writer[1] whom we have often had occasion to quote and to praise. Though acknowledging that Perseus, Theseus, and Hercules, may have been real persons, he is disposed, from an attentive consideration of all the circumstances in the mythus of the last, to regard him as one of those poetical persons or personifications, who, as he says, have obtained such firm footing in the dark periods of antiquity, as to have acquired the complete air of historic personages.

In his view of the life of Hercules, it is a mythus of extreme antiquity and great beauty, setting forth the ideal of human perfection, consecrated to the weal of mankind or rather in its original form to that of his own nation. This

[1] Buttmann, Mythologus, vol. i. p. 246.

perfection, according to the ideas of the heroic age, consists in the greatest bodily strength united with the advantages of mind and soul recognised by that age.

Such a hero is, he says, a man; but those noble qualities in him are of divine origin. He is, therefore, the son of the king of the gods, by a mortal mother. To render his perfection the more manifest, the poet makes him to have a twin-brother, the child of a mortal sire. As virtue is not to be learned, Hercules exhibits his strength and courage in infancy; he strangles the snakes which fill his brother with terror. The character of the hero throughout life, as that of the avenger of injustice and punisher of evil, must exhibit itself in the boy as the wild instinct of nature; and the mythus makes him kill his tutor Linus with a blow of the lyre. When sent away by Amphitryon, he prepares himself, in the stillness and solitude of the shepherd's life, by feats of strength and courage, for his future task of purifying the earth of violence.

The beautiful mythus of Prodicus, on the choice of Hercules between virtue and effeminacy, is by Buttmann regarded as a component part of the original mythus to which it suits so accurately. For if the virtue of Hercules was to be of any value, it must be the result of choice, and he must be tempted and resist the temptation. It was also necessary for the perfection of virtue, that it should encounter continued opposition; and Grecian mythology, which contained no being of pure and unmixed evil, but gods of mingled character like men, furnished in the jealous Hera a deity to oppose and afflict the son of Zeus. But if the object of the persecution of one power, he must be—in conformity to all analogy—under the protection of another; and Pallas Athena, the goddess of wisdom and mental energy, appears throughout the ancient form of the mythus as the constant guardian of the hero[1].

The number of tasks may not have been originally twelve, though most accounts agree in that number; but

[1] Il. viii. 362.

they were all of a nature agreeable to the ideas of an heroic age,—the destruction of monsters, and bringing home to his own country the valuable productions of other regions[1]. These are, however, regarded by Buttmann as being chiefly allegorical. The Hydra, for instance, he takes to have been meant to represent the evils of democratic anarchy, with its numerous heads, against which, though one may not be able to effect anything, yet the union of even two may suffice to become dominant over it.

The toils of the hero conclude with the greatest and most rare of all in the heroic age,—the conquest over death. This is represented by his descent into the underworld, and dragging Cerberus to light, as a proof of his victory. In the old mythus he was made to engage with and wound Aïdes; and the Alcestis of Euripides exhibits him in conflict with Death.

But virtue, to be a useful example, must occasionally succumb to human weakness and the power of the evil principle. Hence Hercules falls into fits of madness, sent on him by Hera; and hence, like the Rinaldo and Ruggiero of romance, he becomes the willing slave of Omphale, the fair queen of Lydia, and changes his club and lion's skin for the distaff and the female robe.

The mythus concludes most nobly with the assumption of the hero into Olympus. His protecting deity abandons him to the power of his persevering enemy[2]; his mortal part is consumed by fire, the purest of elements; his *shade* or *image* (εἴδωλον)[3], like those of other men, descends to the

[1] As Homer does not seem to have known anything of the Hyperboreans, the task of going for the apples of the Hesperides is probably a fiction as late as the time of Hesiod, or even later.

[2] Ἀλλά ἑ Μοῖρ' ἐδάμασσε καὶ ἀργαλέος χόλος Ἥρης. Il. xviii. 119.

[3] Od. xi. 602. It is not unworthy of notice, that in the Ilias (i. 3.) it is said that the *souls* (ψυχὰς) of the heroes were sent to Aïs, *themselves* (αὐτοὺς) were made a prey for dogs and birds; while, in this place of the Odyssey, the *image* (εἴδωλον) of Hercules was in the house of Aïs, *himself* (αὐτὸς) was on Olympus. Two diametrically opposed species of psychology!

realms of Hades; while the divine portion *himself* (αὐτὸς) mounts from the pyre in a thunder-cloud, and, the object of Hera's persecution being now accomplished, espouses Youth, the daughter of his reconciled foe.

Müller[1] is also disposed to view in Hercules a personification of the highest powers of man in the heroic age. He regards him as having been the national hero of the Dorian race, and appropriates to him all the exploits of the hero in Thessaly, Ætolia, and Epirus; which last place he supposes to have been the original scene of the Geryoneia, which was afterwards transferred to the western stream of Ocean. He thinks, however, that the Argives had an ancient hero of perhaps the same name, to whom the Peloponnesian adventures belong, and whom the Dorians combined with their own hero. The servitude to Eurystheus, and the enmity of Hera, he looks on as inventions of the Dorians, to justify their own invasion of the Peloponnesus. This critic also proves that the Theban Hercules had nothing to do with the gods and traditions of the Cadmeians; and he thinks that it was the Dorian Heracleides who introduced the knowledge of him into Thebes, or that he came from Delphi with the worship of Apollo, a deity with whom, as the tutelar god of the Dorians, he supposes their national hero to have been closely connected.

[1] Dorians, vol. i. part 2, ch. 11, 12.

Chapter V.

LEGENDS OF ATTICA.

Κέκροψ. *Cecrops.*

Ogyges, in whose time the Bœotic flood is placed, is said by some to have been the first who reigned over Attica and Bœotia: his son Eleusínus was the founder of Eleusis.

But in general, Cecrops is held to have been the first who ruled over the country called Cecropia from him, and Attica from its peninsular form. He is said by mythologists to have been an Autochthon, i.e. one who came from no foreign country, but was born in, and as it were from, the land; and, like Autochthones in general, to have had a body composed of those of a man and a snake. In his time the gods began to choose cities for themselves; and Poseidon and Athena contended for Athens. The former struck the middle of the future Acropolis with his trident, and formed the pool called that of Erechtheus; Athena making Cecrops witness of her taking possession, planted the olive which stood in the Pandrosium. Twelve gods sat to decide the cause; and on the testimony of Cecrops, they adjudged the place to Athena. She named the city from herself, and Poseidon testified his anger by laying the Thriasian plain under water.

Cecrops married Agraulos the daughter of Actæus, who bore him a son Erysichthon, and three daughters, Agraulos, Herse, and Pándrosos. Erysichthon died without children; Agraulos had by Ares a daughter named Alcippe, who being violated by Halirrhothius the son of Poseidon and the nymph Euryte, her father killed the ravisher. Ares was prosecuted for this act by Poseidon: he was

tried before the twelve gods on the Hill of Ares, and acquitted.

The fable of Cecrops having been an Egyptian of Saïs, who led a colony out of Egypt, and brought civilisation, religion, and *corn* to the wild horde who roamed over Attica, is so palpably absurd, as hardly to be deserving of mention; it may not, however, be needless briefly to trace its origin and growth. Neither Homer, nor Hesiod, nor any of the succeeding poets or mythographers, nor the tragedians, nor even the Egyptising Herodotus, says one word of Cecrops being an Egyptian. Plato speaks of an ancient intimacy between the Athenians and the people of Saïs, whose goddess Neïth was identified with Pallas Athena. Theopompus is the first who brings Cecrops from Saïs to Athens, but only ironically in the opinion of Voss. Callisthenes and others made Saïs to be colonised from Athens. In the time of the Ptolemies it became the fashion to make the Egyptians the colonisers and civilisers of the whole world; and, as would appear from Diodorus, Cecrops was placed in the number of the colonists. Still, the story never gained general credit among either Greeks or Romans; and it is only by scholiasts and the Alexandrine chronologists that we find it maintained. Such then are the grounds on which rests the tale of Cecrops, coming from Egypt, which has been admitted into so many histories of Greece[1]!

Cecrops has every appearance of being, like Dolops and Dryops, the personification of a people. We may observe, that the names of his family all refer to agriculture or the physical character of Attica[2]; the same is the case with many of the personages who follow.

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[1] Voss, Myth. Briefe, iii. 180. Müller, Orchomenos, 106.

[2] Müller regards Pallas Athena as having been originally a deity presiding over agriculture and fertility. Hence, he says, she is surrounded by the maidens *Field-dwelling*, *Dew*, and *All-dew*, and their brother *Earth-cutter*.

Κραναός. *Cranaüs.*

Cecrops was succeeded by Cránaüs, another Autochthon, in whose time the flood of Deucalion is said to have happened. He married Pedias the daughter of Menytes; and from his daughter Atthis, who died a maid, he called the country Atthis. Cranaüs was expelled by Amphictyon, another Autochthon, who after a reign of twelve years was in his turn expelled by

Ἐριχθόνιος. *Erichthonius.*

Erichthónius was by some said to be the son of Hephæstus by Atthis the daughter of Cranaüs. Others relate, that Athena coming one day to the workshop of Hephæstus to get some arms, the artist was filled by Aphrodite with desire, and attempted to offer violence to the maiden-goddess. She fled; he pursued, and though lame overtook her, but was unable to overcome her resistance. The legend proceeds to relate the birth of Erichthonius after a manner which gives no very high idea of Athenian delicacy[1]. The goddess resolved to bestow immortality on the babe. She laid him therefore in a coffer, which she gave in charge to Pandrosos the daughter of Cecrops, with an injunction not to open it. Pandrosos was obedient; but the curiosity of her sisters made them unclose the coffer, in which they beheld the babe, who terminated in a snake. As a punishment Athena struck them with madness, and they precipitated themselves from the Acropolis. Erichthonius was reared by Athena in her *temenus*; and when he was grown up he expelled Amphictyon, and reigned over Athens. He set up the statue of Athena in the Acropolis, and instituted the festival of the Panathenæa. He is said to have been the first who used the four-horsed chariot. He had

[1] Apollod. iii. The name Ἐριχθόνιος gave origin to the legend.

by the Naïs Pasithea a son named Pandion, who succeeded him. Erichthonius when he died was buried in the *temenus* of Athena by his son; or, according to others, by the goddess herself, whose favourite he had been, and whom in life she had often visited.

Another account of the birth of Erichthonius says, that Hephæstus having made golden seats for Zeus and the other gods, Hera when she sat in hers was unable to rise. Hephæstus was called to set his mother free; but he, who had done it through malice for her having flung him out of heaven, replied that he had no mother. Dionysus contrived to make him drunk, and while in that state he released the goddess. Zeus then desired him to demand a reward; and Poseidon, who bore a grudge to Athena, persuaded him to ask her in marriage. Zeus granted his desire, but recommended his daughter to stand on her defence.—The remainder of the legend is nearly the same as the former one.

Πανδίων. *Pandion.*

Pandíon succeeded his father in the kingdom. In his reign Demeter and Dionysus came to Attica. The former was entertained by Keleus, the latter by Icarius. Pandion married Zeuxippa, the sister of his mother, by whom he had two sons, Erechtheus and Butes, and two daughters, Procne and Philomela.

Πρόκνη, Φιλομήλα, καὶ Τηρεύς. *Procne, Philomela, et Tereus.*

Pandion being at war about boundaries with Labdacus king of Thebes, called to his aid Tereus the son of Ares out of Thrace[1]. Having with his assistance come off victorious in the contest, he gave him his daughter Procne in

[1] According to Thucydides (ii. 29.) he dwelt in Daulis.

marriage, by whom Tereus had a son named Itys. Not long afterwards he conceived a passion for Philoméla; and pretending that Procne was dead, obtained her in marriage. He had, however, only concealed his wife; and fearing that the truth might be discovered, he cut out the tongue of Philomela; but learning the truth, she contrived to communicate her story to her sister by means of characters woven into a peplus. Procne sought out and released her sister; and then killing her son Itys, served his flesh up to his father. The two sisters fled away; and Tereus discovering the truth, pursued them with an axe. When they were in Daulia of Phocis, finding themselves nearly overtaken by Tereus, they prayed to the gods to change them into birds; Procne immediately became a *Nightingale* (ἀηδὼν), and Philomela a *Swallow* (χελιδών); Tereus was also changed, and became a *Hoopoo* (ἔποψ)[1].

This is, perhaps, only one of the many legends invented to explain the origin of peculiar animals. A somewhat different account of that of the nightingale is given by Homer[2]:

> As when Pandareüs' daughter, green Aëdon,
> Sings lovely in the opening of the spring,
> Seated amidst the dense leaves of the trees,
> She, frequent changing, poureth forth her voice
> Tone-full, lamenting her son Itylus,
> King Zethus' child, whom erst with ruthless brass
> She in her folly slew.

The daughters of Pandareüs are said in the following book[3] to have been carried away by the Harpies. We have no clue to the knowledge of this legend, but it was

[1] Apollod. iii. 13. Ovid, Met. vi. 424, *et seq.* relates the story somewhat differently. See also Hyginus, 45. According to others, Philomela was the nightingale.

[2] Od. xix. 518. The passage is, we think, an interpolation.

[3] Od. xx. 66. See above p. 225.

plainly different from, and probably more beautiful than, that narrated above[1].

It is a strange idea, by the way, though a very general one, especially with poets, that the note of the nightingale is melancholy: it is in reality cheerfulness itself. The passage of Homer just quoted seems to have given origin to it; and Coleridge is the first, we believe, who called attention to its fallacy.

Ἐρεχθεύς. *Erechtheus.*

On the death of Pandion his sons Erechtheus and Butes divided his offices between them, the former taking the kingdom, the latter the priesthood of Athena and Poseidon Erechthonius. Butes married Chthonia the daughter of his brother, and the sacerdotal family of the Butades deduced their lineage from him.

Erechtheus married Praxithea, a grand-daughter of Cephisus, and had by her five sons, Cecrops, Pandorus, Metion, Orneus, and Thespius; and four daughters, Procris, Creüsa, Chthonia, and Oreithyia. Being engaged in a war with the Eleusinians, he consulted the god about the event; and received for answer, that victory would fall to him who should sacrifice one of his daughters. Erechtheus offered up his youngest daughter Chthonia; and her sisters, as they had entered into a resolution that when one lost her life the others would end theirs, all voluntarily put an end to themselves. Erechtheus was victorious, and slew Eumolpus the son of Poseidon and ally of the Eleusinians, but was himself destroyed afterwards by that god.

The legend, as far as it respects the daughters of Erechtheus, is different from those which we shall presently recite, which assign them other destinies. The account of Erechtheus himself, as given by Homer[2], cor-

[1] For another account, see Anton. Lib. xi.

[2] Il. ii. 547.

responds pretty exactly with what we have above related of Erichthonius. He is by that poet called the son of Earth, an idea probably suggested by his name[1].

Πρόκρις καὶ Κέφαλος. *Procris et Cephalus.*

Procris, the eldest daughter of Erechtheus, was married to Céphalus the son of Deïon the son of Æolus. They dwelt at Thoricus in Attica, and were happy, till curiosity to try the fidelity of his wife entered the mind of Cephalus. Feigning a journey of eight years he disguised himself, and went to Procris with a splendid jewel, which he offered to her as the price of her favours. After much hesitation her virtue yielded; and she was on the point of dishonouring him, when her husband discovered himself and reproached her. She fled from him in shame, but soon after they were reconciled. Cephalus went constantly to the chase; and Procris, suspicious, as she had failed herself, fancied he was attracted by the charms of some other fair-one. She questioned the slave who used to accompany him; and he told her that his master frequently ascended the summit of a hill, and cried "Come, Nephela, come!" Procris went to the designated hill, and concealed herself in a thicket; and on Cephalus crying "Come, Nephela, come!" she rushed forwards to her husband, who, in astonishment, going to embrace her, happening to push his hand against his bent bow, the arrow went off and pierced her heart[2].

Another version of the legend says, that after Procris was married, Ptelion by the gift of a golden garland gained her favour. The lovers were caught in the embraces of each other by Cephalus, and Procris ashamed and terrified fled to Minos in Crete. Her love was solicited by Minos; but the danger of consent was great; for his wife Pasiphae had so enchanted him, that any woman

[1] ἔρα, *earth*.

[2] Pherecydes, Frag. xxv.

who lay in his embraces was attacked by vipers and destroyed. Procris, however, by means of a Circœan root, escaped the danger; and Minos gave her the dog Lælaps (*Whirlwind*), which Zeus had given to Europa, and which no beast could escape, and with him an unfailing dart. With these she returned to Attica; and disguised as a huntress made the acquaintance of Cephalus, and challenged him to a hunting-match. She came off easily victorious; and Cephalus, aware of the virtues of the dog and dart, became eager to possess them. His embraces were the only condition, and he consented. Procris then discovered herself, and they thenceforth lived in harmony. Cephalus frequented the woods; and Procris, grown jealous, hid herself in a thicket. He cried, "Nephela, come, O come!" Procris made a rustling: thinking it was a wild beast, he threw the never-failing dart, and killed his beloved wife.

Cephalus was for this involuntary crime sentenced by the Areopagus to perpetual banishment. He went to Thebes, which was at that time ravaged by a fox which nothing could overtake, and joined Amphitryon in the chase of it: his dog Lælaps ran it down; but just as he was catching it, Zeus turned them both to stone. Cephalus then aided Amphitryon against the Teleboans; and on their conquest settled in the island named from him Cephalonia[1].

The story of Cephalus and Procris is told with considerable variations. Cephalus is by some confounded with Cephalus the son of Hermes by Herse the daughter of Cecrops, who was carried off by Eos, who had by him Tithonus the father of Phaëthon; which last was taken, on account of his beauty, by Aphrodite, and set over her temple[2].

[1] For Procris and Cephalus see Apollod. iii. 15. Ovid, Met. vii. Hygin. 189. Anton. Lib. 41.

[2] Hes. Theog. 986. Paus. i. 3.

Κρέουσα, Ξοῦθος καὶ Ἴων. *Creüsa, Xuthus, et Ion.*

Xuthus, the son of Hellen, having been assigned the Peloponnesus by his father, came to Attica from Thessaly, and married Creüsa the daughter of Erechtheus, by whom he had Ion and Achæus; and a daughter, Diomeda, who was married to Deïon[1].

According to the tradition followed by Euripides in his beautiful drama named from him, Ion was the fruit of the secret love of Creüsa with Apollo, and was laid by his mother in the cavern where she had met the god. Hermes, at the desire of Apollo, conveyed the infant to Delphi, where he was brought up at the temple of his father. His recognition by Creüsa, when she and Xuthus came to consult the god about having offspring, is highly pleasing and interesting.

Ion acquired such influence at Athens, that the people were named after him. In the war with the Eleusinians he so distinguished himself, that but for the jealousy of the sons of Erechtheus he would have been made king. He then went with a colony of Ionians to the Peloponnesus, and took possession of Ægialus, the future Achæa[2].

Ὠρειθυῖα. *Oreithyia.*

Oreithyia, the daughter of Erechtheus, as she was crossing the Ilyssus, or was carrying with other maidens the sacred baskets in the solemn procession in honour of Athena Polias, was beheld by the wind-god Boreas. Enamoured of her beauty, he seized and carried her away to Thrace, where she bore him the winged youths Zetes and Calaïs; and two daughters, Cleopatra and Chione.

[1] Here we find, as in every mythic cycle except that of Argos, the posterity of Deucalion brought into connection with the ancient legendary heroes of the country.

[2] Athenian vanity is perceptible in this as in so many other legends; for the Ionians first came to Attica from the Peloponnesus after the Dorian migration.

Cleopatra was married to Phineus, to whom she bore two sons. He afterwards espoused Idæa the daughter of Dardanus; who calumniating her stepsons to him, he blinded them, and was himself as a punishment afflicted with blindness by the gods.

Chione was loved by Poseidon. Their offspring was Eumolpus; whom, when born, his mother to conceal her weakness threw into the sea to the protection of his father. Poseidon took him, and brought him to Æthiopia, and gave him to his daughter Benthesicy'ma and Amphitríte to rear. When Eumolpus was grown up, the husband of Benthesicyma gave him one of his two daughters in marriage; but Eumolpus, attempting to offer violence to the sister of his wife, was forced to fly. He came with his son Ismarus to Tegyrius, a king of Thrace, who gave his daughter in marriage to Ismarus. But Eumolpus, being detected plotting against Tegyrius, was once more forced to fly, and he came to Eleusis. Ismarus dying, Tegyrius became reconciled to Eumolpus; who returned to Thrace, and succeeded him in his kingdom. War breaking out between the Athenians and the Eleusinians, the latter invoked the aid of their former guest, and Eumolpus fell in battle against Erechtheus[1].

Πανδίων. *Pandion II.*

Pandíon II., the son of Cecrops the son of Erechtheus, married Pylia the daughter of Pylus king of Megara; who being obliged to fly for the murder of his brother Bias, resigned Megara to his son-in-law, and retiring to the Peloponnesus built Pylus. Pandion had four sons, Lycus, Pallas, Nisus, and Ægeus, who divided among them the Attic territory,—Ægeus, as the eldest, having the supremacy.

[1] Apollod. iii.

Νῖσος καὶ Σκύλλα. *Nisus et Scylla.*

In the war waged by Minos king of Crete against the Athenians on account of the death of his son Androgeüs, Megara was besieged, and it was taken by the treachery of Scylla the daughter of Nisus. This prince had a golden or purple lock of hair growing on his head; and as long as it remained uncut, so long was his life to last. Scylla having seen Minos, fell in love with him, and resolved to give him the victory. She cut off her father's precious lock as he slept, and he immediately died: the town was then taken by the Cretans. But Minos, instead of rewarding the maiden, disgusted with her unnatural treachery[1], tumbled her into the sea from the stern of his vessel, and she was drowned. Another legend[2] adds, that Nisus was changed into the bird called the *Sea-eagle* (ἁλιαίετος), and Scylla into that named *Ciris* (κεῖρις[3]); and that the father continually pursues the daughter to punish her for her crime.

Αἰγεύς. *Ægeus.*

Ægeus the son of Pandion being childless, went to Delphi to consult the oracle. The meaning of the response which he received was dubious[4]. As he proceeded homewards, and was going through Trœzene, he was entertained by Pittheus the son of Pelops. The host, divining the sense of the oracle, made his guest drunk, and put him to sleep with his daughter Æthra. Poseidon, it was also said, took advantage of the same night. Ægeus when departing charged Æthra if she bore

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1 Apollod. iii. 14.

2 Ovid, Met. viii. 145. Virg. Ciris, et Geor. i. 403.

3 From κείρω *to cut* or *devour*,—from her *cutting off* her father's lock, says the legend: from the rapacity of the bird more probably.

4 The god said,

> Ἀσκοῦ τὸν προὔχοντα ποδάονα, φέρτατε λαῶν,
> Μὴ λύσῃς, πρὶν ἐς ἄκρον Ἀθηναίων ἀφίκηαι.

a son to rear him, and to tell no one whose son he was. He moreover placed his sword and shoes under a large stone, and directed her to send his son to him when he was able to lift the stone and take them from under it.

Ægeus returned to Athens; and when Medea came thither from Corinth, he married her. He also celebrated the Panathenæan games; in which Androgeüs the son of Minos overcame all his opponents. Ægeus, envious of his worth, engaged him to go and fight with the Marathonian bull, and the valiant youth fell in the attempt. According to other accounts, Ægeus laid an ambush for him as he was going to Thebes where games were to be celebrated by Laïus.

Minos made war on Athens to avenge the death of his son. Megara fell as above related. Athens held out; but being closely pressed with hunger, the Athenians, according to an ancient oracle, sacrificed on the grave of the Cyclops Geræstus, the four daughters of Hyacinthus, who had settled there. This bloody deed was of no avail; and the oracle declared, that the naming of the satisfaction he required must be left to Minos himself. He demanded seven youths and seven maids to be sent every year to be devoured by the Minotaur. This hard condition was for some years complied with. At length Theseus voluntarily proposed to attempt their deliverance. He went, and succeeded; but forgetting to change his black sails to white, as agreed on in case of success, Ægeus, thinking his son was lost, cast himself from a rock into the sea, which was named from him.

Θησεύς. *Theseus.*

The son of Ægeus by Æthra was named Theseus. When grown to the proper age, his mother led him to the stone under which his father had deposited his sword and shoes, and he raised it with ease and took them out. He was now to go to Athens and present himself to his father. As the roads were infested with robbers, his grandfather

Pittheus pressed him earnestly to take the shorter and safer way over the Saronic gulf; but the youth, feeling in himself the spirit and the soul of a hero, resolved to signalise himself like Hercules, with whose fame all Greece now rang, by destroying the evil-doers and the monsters that oppressed the country; and he determined on the more perilous and adventurous journey by land.

His first day's journey brought him to Epidaurus, where dwelt a man named Periphates, a son of Hephæstus or Poseidon by Anticlea. This ferocious savage always went armed with an iron club, whence he was called *Club-bearer* (κορυνήτης); and all travellers stood in terror of his cruelty. When he saw Theseus approach, he immediately assailed him; but he speedily fell beneath the blows of the young hero, who took possession of his club, and bore it ever afterwards as a memorial of his first victory.

Theseus now pursued his journey, and met with no interruption till he came to the Isthmus of Corinth. Here he found another "faitour," who, from the great mischief which he did to all the surrounding country, was called by no other name than that of Sinis[1], i.e. *Evil-doer*. His strength was so great, that he was able to take by their tops the pine-trees with which the isthmus was at that time overgrown, and bend them to the ground; and hence he was called *Pine-bender* (πιτυοκάμπτης). He posted himself on the road, and challenged all passengers to vie with him in this art; and he hung from the pine-trees all those who were not able to bend them. Theseus, on being challenged, though he had never before attempted such a feat, bent the trees with ease; and then, to punish Sinis for his previous cruelty, killed him, and hung him out of one of the pines.

Before he left the neighbourhood of the isthmus, Theseus delivered the people of Cromyum, a village near Corinth, from a huge cow which ravaged their lands. He hunted and killed this monster.

[1] From *σίνω, to injure.*

As he approached the borders of Megara, he came to the narrow path overhanging the sea, where the robber Sciron—from whom the pass derived its name—had fixed his abode. The practice of Sciron was, when any stranger came to him, to invert the duties of hospitality; and instead of giving water to wash the feet of his guest, to insist on the guest washing the feet of the host. This ceremony was performed on the pass; and while the guest was engaged in the operation, Sciron would give him a kick, which tumbled him down into the sea, where a huge tortoise always lay ready to devour the bodies of those who were thrown down. Theseus killed Sciron, and flung his body down to the tortoise.

Theseus came now to Eleusis, where Cercyon, said to be a son of either Poseidon or Hephæstus, reigned. Like many of those whom Hercules encountered, Cercyon forced all comers to wrestle with him, and killed the vanquished. Theseus accepting his challenge overcame him, and paid him in his own coin.

Not far from thence, on the banks of the Cephissus, Theseus came to Damastes, named the *Beater-out* or *Stretcher* (προκρούστης[1]), and the *Hurtful* (πολυπήμων). This Damastes had two iron bedsteads, one long, the other short. When a stranger came, he took him, if short of stature, to the long bedstead, and stretched and pulled him, as he said, to make him fit it, till the life left him. But if the stranger should be tall, he assigned him the short bedstead, and then cut as much off him as made him of the same length as his bed. But Theseus meted to him with his own measure.

Having overcome all the perils of the road, Theseus at length reached Athens, where new danger awaited him. He found his father's court all in confusion. The Pallantides, or sons and grandsons of Pallas the brother of Ægeus, had long seen with jealousy the sceptre in the hands of an old man, and meditated wresting it from

[1] From προκρούω, *to beat out.*

his feeble grasp. Thinking, however, that his death could not be very remote, they resolved to wait for that event, but they made no secret of their intentions. The arrival of Theseus threatened to disconcert their plan. They feared that if this young stranger should be received as a son by the old king, he might find in him a protector and avenger; and they resolved to poison his mind against him. Their plot so far succeeded, that Ægeus was on the point of sacrificing his son, when he recognised him, and then acknowledged him in the presence of all the people. The Pallantides had recourse to arms, but Theseus defeated and slew them.

Medea, it is also said, who was married to Ægeus, fearing the loss of her influence when Theseus should have been acknowledged by his father, resolved to anticipate that event; and moved by her calumnies, Ægeus was presenting a cup of poison to his son, when the sight of the sword left with Æthra discovered to him who he was.

The bull which Hercules had brought from Crete was now at Marathon, and the country was in terror of his ravages. Theseus, probably deeming this a good opportunity of recommending himself to the people over whom he was likely to reign, resolved to deliver them from the ferocious animal. He went in quest of him, overcame and exhibited him in chains to the astonished eyes of the Athenians, who did not know which was the greater, their admiration of the victory or their terror of the combat. Theseus sacrificed the bull to Athena.

The Athenians were at this period in deep affliction, on account of the annual tribute which they were forced to pay to Minos king of Crete. Every year they saw the most beautiful and most promising of their children depart to become the food of a monster. Theseus resolved to deliver them from this calamity, or die in the attempt. Accordingly when the third time of sending off the tribute came, and the youths and maidens were according to custom drawn by lot to be sent, in spite of the entreaties of his father to the contrary, he voluntarily offered himself

as one of the victims. The ship departed as usual under black sails; which Theseus promised his father to change for white in case of his returning victorious. Arrived in Crete, the youths and maidens were exhibited before Minos; and Ariadne the daughter of the king, who was present, became deeply enamoured of Theseus, by whom her love was speedily returned. She furnished him with a clue of thread, which enabled him to penetrate in safety the windings of the labyrinth, till he came to where the Minotaur lay, whom he caught by the hair and slew; and then got on board with his companions, and sailed for Athens. Ariadne accompanied his flight; but was abandoned by him on the isle of Dia or Naxus[1].

Before he returned to Athens, Theseus sailed to Delos to pay his vow: for ere setting out on his perilous expedition, he had made a vow to send annually, if successful, to the temple of the god, a ship with gifts and sacrifices[2]. He also consecrated in that island to Aphrodite a statue made by Dædalus, on account of the aid she had given him. He moreover, to commemorate his victory, established there a dance, the evolutions of which imitated the windings of the labyrinth[3].

On approaching the coast of Attica, Theseus forgot the signal appointed by his father, and returned under the same sails with which he had departed; and the old king, thinking he was bereaved of his newly-found son, threw himself into the sea. Theseus, on his arrival, was regarded by the people as a protecting deity; and with general approbation he mounted the vacant throne.

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[1] For Ariadne and the Minotaur, see below, Legends of the Isles.

[2] The practice of sending a ship annually to Delos,—whatever may have given occasion to it,—long continued. While it was absent no sentence of death could be executed in Athens; because, as it was said, it commemorated the deliverance of the youths and maidens. The ship sent, called the Paralian galley, was maintained to be the very same one in which Theseus had sailed; though it had been so often repaired, as to give occasion to a celebrated question among the sophists respecting its identity.

[3] This is evidently founded on the lines of Homer, Il. xviii. 590.

The hero now turned his thoughts to legislation. The Attic territory had been divided by Cecrops into twelve Demi or Villages, each of which had its own government and chief magistrate, and was almost wholly independent. The consequence was, frequent and sanguinary wars among them. Nothing but pressing external danger forced them to union, which was again dissolved as soon as the storm was over.

Theseus now invited not merely the people of Attica, but even strangers and foreigners, to settle at Athens, then nothing but a castle on a rock. By his prudence and his authority he induced the heads of the villages to resign their independent sovranty, and entrust the administration of justice to a court, which should sit constantly at Athens, and exercise jurisdiction over all the inhabitants of Attica. He abolished the former division of the people of Attica into tribes, and substituted that of a distribution into three classes, of the Nobles, the Agriculturists, and the Manufacturers. The nobles were put in possession of all offices and dignities; but the choice of the persons from the body of the nobles to fill them was left to the people.

The result of these judicious regulations was the increase of the town of Athens, and of the population in general; the establishment of just liberty, and at the same time the augmentation of the royal power, and the reduction of that of the nobles, heretofore the source of such continual broils and dissensions. As a further means of uniting the people, Theseus established numerous festivals, particularly the Panathenæa, solemnized with great splendour every fifth year, in commemoration of this union of the inhabitants of Attica.

Theseus firmly established the boundaries of the Attic territory, in which he included Megaris, and set up a pillar on the Isthmus of Corinth to mark the limits of Attica and the Peloponnesus. Near this pillar he renewed the Isthmian games, in imitation of the Olympic lately established by Hercules.

These civic cares did not prevent Theseus from taking

part in military enterprises: he accompanied Hercules in his expedition against the Amazons, who dwelt on the banks of the Thermodon; and distinguished himself so much in the conflict, that Hercules after the victory bestowed on him, as the reward of his valour, the hand of the vanquished queen Antíope. When the Amazons afterwards in revenge invaded the Attic territory, they met with a signal defeat from the Athenian prince.

Theseus was also a sharer in the dangers of the Calydonian hunt; he was one of the adventurous band who sailed in the Argo to Colchis; and he aided his friend Peirithoüs and the Lapithæ in their conflict with the Centaurs. The friendship between him and Peirithoüs was of a most intimate nature; yet it had originated in the midst of arms. Peirithoüs had one time made an irruption into the plain of Marathon, and carried off the herds of the king of Athens. Theseus, on receiving information, went to repel the plunderers. The moment Peirithoüs beheld him, he was seized with secret admiration; he stretched out his hand as a token of peace, and cried "Be judge thyself! What satisfaction dost thou require?" —"Thy friendship," replied the Athenian; and they swore inviolable fidelity.

Like faithful comrades, they aided each other in every project. Each was ambitious in love, and would possess a daughter of the king of the gods. Theseus fixed his thoughts on Helena the daughter of Leda, then a child of but nine years. The friends planned the carrying her off, and they succeeded. Placing her under the care of his mother Æthra at Aphidnæ, Theseus prepared to assist his friend in a bolder and more perilous attempt; for Peirithoüs, after the death of Hippodameia, resolved to venture on the daring deed of carrying away from the palace of the monarch of the under-world his queen Persephone. Theseus, though aware of the risk, would not abandon his friend. They descended together to the region of shadows; but Aïdes knowing their design, seized them, and placed them on an enchanted rock at the gate of his

realms; where they sat unable to move, till Hercules passing by in his descent for Cerberus free'd Theseus, but was by a divine intimation prevented from aiding his friend, who remained there everlastingly in punishment of his audacious attempt[1].

It is uncertain at what time the sad catastrophe of Hippolytus occurred. Some place it on the return of Theseus from the under-world. Euripides in his drama, named from that unhappy youth, says it took place while Theseus was in exile at Trœzene for the slaughter of the Pallantides. Theseus, it is said, had after the death of Antiope, who had borne him a son named Hippolytus, married Phædra the daughter of Minos and sister of Ariadne.

This princess was seized with a violent affection for the son of the Amazon,—an affection produced by the wrath of Aphrodite against Hippolytus for neglecting her deity, and devoting himself solely to the service of Artemis, or against Phædra as the daughter of Pasiphae. During the absence of Theseus, the queen made advances of love to her step-son, which were indignantly repelled by the virtuous youth. Filled with fear and hate, on the return of her husband she accused to him his innocent son of an attempt on her honour. Without giving the youth an opportunity of clearing himself, the blinded prince calling to mind that Poseidon had promised him the accomplishment of whatever wish he should first form, cursed and implored destruction on his son from the god. As Hippolytus, leaving Trœzene, was driving his chariot along the sea-shore, a monster sent by Poseidon from the deep terrified his horses; they burst away in fury, heedless of their driver, dashed the chariot to pieces, and dragged along Hippolytus entangled in the reins, till life abandoned him. Phædra

[1] Those who would assign a historical foundation to the wild and fanciful fictions of ancient poets, tell us that Persephone was wife to Aïdoneus king of the Molossians; that his dog was called Cerberus, who tore Peirithoüs to pieces, &c. We have already expressed our dissent from this tasteless mode of procedure.

ended her days by her own hand; and Theseus when too late learned the innocence of his son[1].

The invasion of Attica by Castor and Polydeukes, to avenge the carrying off of their sister, and an insurrection of the Pallantides, brought on Theseus the usual fate of all great Athenians,—exile. He voluntarily retired to Lycomedes, king of the island of Scyros, and there he met his death, either by accident or by the treachery of his host. For ascending with Lycomedes a lofty rock, to take a view of the island, he either fell or was pushed off by his companion, and lost his life by the fall. The Athenians honoured his memory by feasts and temples, placed him among the gods, and called their city the town of Theseus.

Theseus was the national hero of Athens, as Hercules was of Thebes. Their national vanity and their jealousy of their neighbour, induced the Athenians to exalt their own, and depress the hero of Bœotia. In the drama of his own town Theseus always appears as the model of a just and moderate prince, the recommender and example of a strict obedience to law and equity, the protector of the suppliant, the punisher of the evil-doer, the author of wise and good regulations[2]; while the Theban hero is held

[1] The circumstance of women accusing those who have refused their favours is common to the history and the fable of every country. The earliest instance on record is that of Joseph and Potiphar's wife; and, under the names of Yoosuf and Zooleikha, their adventure is the theme of romance over the Mohammedan East. The stories of Peleus and others have been already noticed; and that of Sir Lanval is to be found in the romance of the middle ages (Fairy Mythology, i. p. 54.). The case most similar to the present occurs in the Persian Shah Nameh, where Siyawush the son of Kai Kaoos, king of Persia, is, on rejecting the amorous advances of his step-mother Soodabeh, accused by her to his father; but the gallant youth clears himself by going through the ordeal of fire, riding in golden helm and snowy raiment through the flaming piles, kindled by two hundred men. Another case is that of the sons of Camar-ez-Zeman, in the Thousand and One Nights.

[2] See the Œdipus at Colonos of Sophocles, and the Suppliants of Euripides.

forth to ridicule for his voracity and want of cultivation[1], the witty Athenians making him a personification of what they affected to regard as the Bœotian national character. Not to allow their own hero to be outdone, they fabled adventures for him similar to those of the Bœotian; and the reader will probably have observed the parallel course of their exploits. They further resolved that he should have a share in all the great events of the mythic age; and they sent him to the Calydonian hunt, on the Argonautic expedition, and wherever else banded heroes acquired fame. As poems named Heracleides recorded the deeds and extended the renown of Hercules, so a Theseis preserved and enlarged the exploits of the hero of Athens. Theseus had too the advantage of having civic virtues assigned as a part of his character; he was held forth as the founder of the Athenian constitution, and the orators boldly ascribed to him even the introduction of the democracy.

We see no very sufficient reason for denying the actual existence of this hero, or the truth of perhaps some of his adventures; for we are hardly justified in holding all the heroes of national tradition to have been purely imaginary characters[2]. Homer, it is evident, was acquainted with the legend of Theseus, since he mentions the story of Ariadne[3]. Theseus has always been held to be more of an historic character than any other of the mythic heroes,—a preeminence possibly owing to the literary supremacy of the people who regarded him as their patron-hero[4].

[1] See the Alcestis of Euripides, and the Frogs of Aristophanes.

[2] The case however of fiction, like the British history given by Geoffrey of Monmouth, should be excepted. But such usually bears the marks of forgery by its efforts to connect itself with the history of some celebrated people. The name Theseus (from τίθημι) looks, however, a little suspicious.

[3] Od. xi. 321. The line (Il. i. 265.) in which Theseus and Peirithoüs are mentioned together is generally regarded as spurious. The same is, we believe, the case with Od. xi. 631.

[4] The exploits of Theseus are to be found, not only in the Attic poets and in Ovid, but in the historian Plutarch, who has written his life. See also Diodorus, iv. These last are the principal authorities for his adventures.

Δαίδαλος καὶ Ἴκαρος. *Dædalus et Icarus.*

Dæ′dalus was the son of Eupálamus, the son of Erechtheus: he was celebrated for his skill in architecture and statuary, of which latter art he was regarded as the inventor. His nephew, named Talus or Perdix, showed a great genius for mechanics; having from the contemplation of a serpent's teeth invented a saw, and applied it to the cutting up of timber. Dædalus, jealous of the skill, and apprehensive of the rivalry of the young man, cast him down from the Acropolis and killed him. For this murder he was banished from Athens, and he betook himself to Minos king of Crete, for whom he built the Labyrinth. He also devised an ingenious species of dance for Ariadne the daughter of that monarch[1]; but having formed the wooden cow for Pasiphae, he incurred the displeasure of Minos and was thrown into prison[2]. Having by means of Pasiphae escaped from confinement, he determined to fly from Crete; but being unable to get away by sea, he resolved to attempt flight through the air. He made wings of feathers united by wax for himself and his son Icarus. They mounted into the air; but Icarus ascending too high and approaching too near the sun, its heat melted the wax, and the youth fell into the sea and was drowned. Dædalus arrived in safety in Sicily, where he was kindly received by Cocalus king of that island, who took up arms in his defence against Minos when he pursued him thither[3].

The names of Dædalus and his father Eupalamus prove him to have been a personification of manual art. All rude ancient statues, and other works of unknown origin

[1] Il. xviii. 590. [2] See below, Legends of the Isles.

[3] Ovid, Met. viii. 103, *et seq.*

through Greece and the islands, were referred to Dædalus as their author. His story seems to be older than Homer, who mentions him in the passage above referred to. The story of Icarus is manifestly a fiction to account for the origin of the name of the Icarian Sea.

One of the most extraordinary coincidences which we have ever met with, is that between the story of Dædalus and that of Völundr [1], the Dædalus of ancient Scandinavia, as related in the songs of the Icelandic Edda. We say coincidence, for the antiquity of these Northern poems in our opinion almost precludes the possibility of imitation.

[1] From whom Sir Walter Scott has made his Wayland Smith in Kenilworth.

CHAPTER VI.

LEGENDS OF CORINTH.

Σίσυφος. *Sisyphus.*

SI'SYPHUS the son of Æolus built E'phyra, afterwards called Corinth. He married Mérope the daughter of Atlas, who bore him four sons. Being at enmity with his brother Salmóneus, he inquired of Apollo how he might best avenge himself on him. The god directed him to violate Tyro the daughter of Salmoneus, declaring that his children by her would be his avengers. Sisyphus did as desired, and Tyro bore two sons; but having learned what was before them, she put them to death [1].

The craft of Sisyphus was proverbial. He was the friend of that most notorious of *cattle-lifters*, Autólycus [2] the son of Hermes, who dwelt on Parnassus: but nature was strong in the thief, and he drove off the oxen of his friend, and mingled them with his own cattle. Sisyphus, guessing where they were, reclaimed them. Autolycus (who had as usual defaced their marks) denied all knowledge of them; but to his great surprise Sisyphus singled them out from among his herds; for he had used the precaution of making a private mark under their feet. The son of Hermes was quite charmed by such a display of genius in his own line; and probably thinking that she could not fail to improve by it, allowed his daughter Anticleia, who was soon afterwards married to Laërtes, to associate with Sisyphus. It was thus that some accounted for the great address and ingenuity of her son Odysseus [3].

Sisyphus was ultimately condemned to the task of roll-

[1] Hyginus 60, and notes thereon.
[2] Hence the Autolycus of Shakespear's Winter's Tale.
[3] Natalis Comes, vi. 17.

ing a great stone up a hill in Erebus,—a "never-ending still-beginning" toil, for as soon as it reached the summit it rolled down again to the plain. Various causes are assigned for this punishment: some said it was for having betrayed the secrets of the gods; some, for having given information to Asópus of Zeus having carried off his daughter Ægina. The king of the gods sent Death to punish the informer: Sisyphus, however, contrived to outwit Death, and even to put fetters on him; and there was great joy among mortals, for no one died. Hades, however, set Death at liberty, and Sisyphus was given up to him. When dying, he charged his wife to leave his body unburied; and then complaining to Hades of her unkindness, he obtained permission to return to the light to upbraid her with her conduct. But when he found himself again in his own house, he refused to leave it. Hermes, however, reduced him to obedience; and when he came down, Hades set him to roll the huge stone [1].

These adventures of Sisyphus are apparently tales of a comparatively late date. He is mentioned in the Ilias [2], where he is called "the most crafty of men." The hero of the Odyssey [3] sees him rolling his stone in Erebus. Hesiod [4] calls him "crafty".

Βελλεροφόντης. *Bellerophon.*

The adventures of this hero, the son of Glaucus the son of Sisyphus, form a pleasing episode of the Ilias of Homer [5], where they are related to Diomedes by Glaucus the grandson of Bellérophon.

The gods had endowed Bellerophon with manly vigour and beauty. Anteia, the wife of Prœtus king of Argos, fixed her love upon him, and sought a corresponding re-

[1] Pherecydes, Frag. xli. Schol. Pind. Ol. i. 97.
[2] Il. vi. 153. [3] Od. xi. 593. [4] Frag. xxviii.
[5] Il. vi. 144, *et seq.* The genuineness of this episode is doubted of by some critics of eminence.

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turn. But the virtuous youth rejecting all her amorous advances, hate occupied the place of love in the bosom of the disappointed queen. She accused him to Prœtus of an attempt on her honour. The credulous king gave ear to her falsehood, but would not incur the reproach of putting him to death, as she desired. He therefore sent Bellerophon to Lycia, to his father-in-law the king of that country, giving him "deadly characters" written in a sealed tablet[1], which he was to present to the king of Lycia, and which were to cause his death.

Beneath the potent guidance of the gods, Bellerophon came to Lycia and the flowing Xanthus. Nine days the king entertained him, and slew nine oxen; "but when the tenth rose-fingered Dawn appeared," he asked to see the *token* (σῆμα) which he had brought from his son-in-law. When he had received it, he resolved to comply with the desire of Prœtus; and he first sent his guest to slay the Chimæra[2], a monster with the upper part a lion, the lower a serpent, the middle a goat (χίμαιρα), and which breathed forth flaming fire. Depending on the signs of the gods, Bellerophon slew this monster, and then was ordered to go and fight the Solymi; and this he said was the severest combat he ever fought. He lastly slew the "man-like Amazons;" and as he was returning, the king laid an ambush for him composed of the bravest men of Lycia; of whom not one returned home, for Bellerophon slew them all. The king now perceiving him to be of the race of the gods, kept him with him, giving him his daughter and half the royal dignity, and the Lycians bestowed on him an ample *temenus* of arable and plantation land. By

[1] It is a disputed point, whether these characters were letters, or of the same kind with the Mexican picture-writing. See Wolf's Prolegomena to Homer.

[2] Hesiod (Theog. 321) makes the Chimæra, like every other monster; to be the offspring of Typhon and Echidna. He gives her the heads of a lion, a goat, and a serpent, and says that Bellerophon mounted Pegasus to engage her. The Chimæra is the only compound being that we meet with in Homer. See above, p. 302, *note*.

this princess Bellerophon had three children, Isandrus, Hippolochus, and Laodameia; which last was by Zeus the mother of Sarpedon. Falling at length under the displeasure of all the gods, "he wandered alone in the Plain of Wandering (*πεδίον ἀλήϊον*), consuming his soul, shunning the path of men."

Bellerophon, according to other accounts[1], was at first named Hipponoüs: but having accidentally killed one of his relatives named Bellerus, he thence derived his second name. Others say it was his brother Deliades, or Peiren, or Alcimene, that he slew. He was purified of the bloodshed by Prœtus, whose wife is also called Sthenobœa, and the king of Lycia Iobates. He became master of the winged steed Pegasus, by following the advice of the prophet Polyides, who directed him to sleep in the temple of Athena. As he lay, the goddess appeared to him, and giving him a bridle, desired him to sacrifice a bull to Poseidon, and then to approach the steed and put the bridle on him. He obeyed the goddess, caught Pegasus, put the bridle on him, and rode him through the air. With the aid of this steed he gained the victory over all whom Iobates sent him to encounter. Sthenobœa hearing of his success hung herself. Bellerophon at last attempted by means of Pegasus to ascend to heaven: Zeus, incensed at his boldness, sent an insect to sting the steed; and he flung his rider to the earth, where he wandered in solitude and melancholy till his death[2].

The horse Pégasus (*Spring-horse*), which appears in the story of Bellerophon, was said to have sprung from the blood of the Gorgon, when slain by Perseus. He was thus born at the springs of Ocean, caught at a spring,

[1] Apollod. ii. 3.

[2] Pind. Ol. xiii. 89, *et seq.* cum Schol. in ver. 130. Isthm. vii. 63, *et seq.* Hygin. 57.

and he produced the spring Hippocréne (*Horse-spring*) at Corinth by a stroke of his hoof. May not the whole idea of the connexion between horses and water[1] have arisen from the resemblance between *ἵππος* and some obsolete word akin to *acqua*?—*p* and *k*, or *q*, being, as is well known, commutable letters[2].

[1] See above p. 67.

[2] Niebuhr (Rom. Hist. i. 65.) justly observes that *ἵππος* and *equus* are the same word. He also supposes *Apulia* to be *quasi Aquulia*, that is, *Water-land*.

Chapter VII.

LEGENDS OF ARGOLIS.

The chief seat of the legendary lore of the Peloponnesus was the Argolic peninsula; and here we meet a mythic cyclus totally distinct from those of Hellas Proper. The great patriarch of the latter was Deucalion; whose posterity were brought into connexion with the Cadmeians of Thebes and the Cecropides of Attica, and to whom the principal legends of the north and east of the Peloponnesus also refer. The Argive mythic history commences with the river Inachus and his son Phoroneus. It is, moreover, in this cycle alone that we find an attempt at connecting Greece and Egypt in the mythic period; for, as we have shown above, the Egyptian origin of the Attic Cecrops is a historic *sophism*, and not a mythic tradition.

Ἴναχος. *Inachus.*

I'nachus, the first king of this country, was said to have been the son of Oceanus and Tethys. He gave name to the river Inachus: and marrying Melia, an Oceanide, begat Ægialeus, from whom the country was called Ægialeia; and Phoróneus, who had by the nymph Laódice a son Apis, who named from himself Apia the whole country afterwards called Peloponnesus; and a daughter Niobe, the first mortal woman whom Zeus embraced, and who bore him two sons, Argos and Pelasgus.

Ἄργος. *Argus.*

Argus was the son of Agenor, the son of Iasus, the son of Argus[1], the son of Phoroneus. He was named *All-*

[1] From whom the peninsula was called Argos. We deem it needless to call the attention of the reader to every instance of the origin of legends and derivation of mythic or historic names.

seeing (πανόπτης), as having eyes all over his body. His strength was prodigious: and Arcadia being at that time infested by a wild bull, he attacked and slew him, and afterwards wore his hide. He also killed a satyr who carried off the cattle of the Arcadians; and watching an opportunity, when he found the Echidna, (the daughter of Tartarus and Gæa, who seized all passers-by,) asleep, he deprived her of life: he also took vengeance on the murderers for the death of Apis. When Io had been changed into a cow, Hera gave the charge of watching her to Argus; but Hermes having, by the command of Zeus, laid him asleep, killed him with a stone. It is, however, not quite clear that this Argus was the keeper of Io.

Ἰώ. *Io.*

Io was, according to some, the daughter of Iasus, the son of Argus, by Ismene the daughter of Asopus; according to the historian Castor, of Inachus; to Hesiod and Acusilaüs, of Peiren. She was priestess of Hera, and, unhappily for her, was loved by Zeus. When he found his amour suspected by Hera, he changed Io into a white cow, and swore to his spouse that he had been guilty of no infidelity. The goddess, affecting to believe him, asked the cow of him as a present; and on obtaining her, set All-seeing Argus[1] to watch her. He bound her to an olive-tree in the grove of Mycenæ[2], and there kept guard over her. Zeus pitying her directed Hermes to steal her away. The god of ingenious devices made the attempt; but as a vulture always gave Argus warning of his projects, he found it impossible to succeed. Nothing then remaining but open force, he killed Argus with a stone; and hence

[1] The parentage of this Argus is as various as that of Io. Asclepiades said he was the son of Arestor; Pherecydes, of Inachus; Cercops, of Argus and Ismene the daughter of Asopus. Acusilaüs calls him *Earth-born*.

[2] The name resembling μυκάω, *to low*.

obtained the name of *Argus-slayer* (Ἀργειφόντης)[1]. The vengeance of Hera was however not yet satiated; and she sent a gad-fly to torment Io, who fled over the whole world from its pursuits. She swam through the Ionian Sea, which derived its name from her; then roamed over the plains of Illyria, ascended Mount Hæmus, and crossed the Thracian strait, thence named the Bosporus[2], rambled on through Scythia and the country of the Kimmerians; and after wandering over various regions of Europe and Asia arrived at last on the banks of the Nile, where, *touched* by Zeus, she assumed her original form, and bore a son named Epaphus. Hera besought the Curetes to hide the child: they obeyed, but were struck with thunder by Zeus. Io then went in search of her babe, and wandered through all Syria, where she learned that the queen of the Byblians was nursing him. Having recovered him she returned to Egypt, and married Telegonus the king of that country. She there erected a statue to Demeter, whom the Egyptians call Isis, and esteem to be the same as Io[3].

The story of Io seems to have been a very old legend of Argolis; since Homer, who however never alludes to it, frequently calls Hermes by the name which he derived from it,—Argus-slayer. Æschylus, in his Bound Prometheus, narrates the tale of Io with circumstances different from those of the writers whom Apollodorus and

[1] See above, p. 125, *note* 4.

[2] From *βοῦς, an ox*, and *πόρος, a passage*. A fragment of Hesiod in Stephanus Byz. (Frag. xlvii. *apud* Gaisford) says, that the island of Abantis was given the name of Eubœa (Εὔβοια) by Zeus from the *cow* (*βοῦς*), i.e. Io. Another fragment, we may here observe, supposed to be of the same poet, informs us that Argus had but four eyes.

[3] Apollod. ii. 1. Ovid, Met. i. Val. Flaccus, Argonautica iv. 351, *et seq*. The Latin poets say that Hermes charmed Argus to sleep with his music, and cut off his head with his *harpe* or scymitar. Ovid gives the late addition of Hera having placed the eyes of Argus in the tail of her peacocks. See above, p. 77.

the Latin poets have followed, omitting all mention of Hera, and making the madness and wanderings of Io to be an instance of the tyrannic caprice and selfishness of Zeus. It is almost needless to remark, that he has invested the strange tale with all those mysterious and profound poetic conceptions which gathered around every subject which passed through his awe-creative mind. The most remarkable deviation in the narrative of this poet is, that he would seem to intimate no intercourse of love between Zeus and the daughter of Inachus, but that Epaphus was generated after a marvellous manner by Zeus laying his hand on Io to restore her to reason[1]. The transformation of Io may possibly have been a case of that insanity, like lycanthropy, which seems from the story of the Prœtides to have been not uncommon in Argos: but the following seems the most probable theory respecting the horned Io.

Io was probably a moon-goddess of the Argives, and represented as such with "crescent horns." When the Greeks (Ol. 27.) settled in Egypt, they saw the statues of Isis with cow's horns. From this circumstance, and the slight similarity of name, they inferred that the two goddesses were the same. When removed by Amásis (Ol. 52. 2.) to Memphis, they saw the calf Apis receiving religious honours. It was natural then for them to infer that he was the son of the cow-goddess; and as the Grecian legend spoke of the wanderings of Io[2], they may have conceived her to have roamed on to Egypt. The Egyptian article is *Pe*, which joined with Apis will give

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[1] Ἐνταῦθα δή σε Ζεὺς τίθησιν ἔμφρονα,
Ἐπαφῶν ἀταρβεῖ χειρὶ καὶ θίγων μόνον.
Ἐπώνυμον δὲ τῶν Διὸς θιγημάτων
Τέξεις κελαινὸν Ἔπαφον.—Bound Prometheus, 854.

[2] "To behold the *wandering* moon
Riding near her highest noon,
Like one that *had been led astray*
Through the Heaven's wide pathless way:"

says Milton, who certainly thought not of the above theory.

a word, Pe-Apis, which might easily be made Epaphus, and so derived from a Greek verb[1].

Δάναος καὶ Αἴγυπτος. *Danaüs et Ægyptus.*

Epaphus, the son of Io, is the instrument by which Grecian vanity derived the rulers of more ancient countries from its own gods and princes. He married, we are told, Memphis the daughter of the Nile, by whom he had a daughter named Libya, who bore to Poseidon Agenor the father of Cadmus and Europa, and Belus, who had by another daughter of the Nile named Anchinoe two sons, Danaüs and Ægyptus.

Belus assigned the country of Libya to his son Danaüs; to Ægyptus he gave Arabia. But the latter returned to the "land of the black soil," and named it from himself Ægyptus. By many wives he was the father of fifty sons.

Danaüs had an equal number of daughters. Jealousy breaking out between him and the sons of Ægyptus, they aimed at depriving him of his dominions; and fearing their violence, he built with the aid of Athena a fifty-oared vessel,—the first that was ever made,—in which he embarked with his daughters, and fled over the sea. He first landed on the isle of Rhodes, where he set up a statue of the Lindian Athena; but not willing to abide in that island, he proceeded to Argos, where Gelanor, who at that time ruled over the country, cheerfully resigned the government to the stranger who brought thither civilization and the arts. The people took the name of their new monarch, and were called Danaans.

The country of Argos was extremely deficient in pure and wholesome water; Poseidon having, it is said, dried up the springs out of resentment to Inachus, who had

[1] Müller, Proleg. 183. This writer also derives, with a good deal of probability, the name Busiris in the legend of Hercules (See above, p. 323. *note.*) from Pe-Osiris.

borne testimony that the land belonged to Athena. Danaüs sent forth his daughters in quest of water. As Amymóne, one of them, was engaged in the search, she saw a deer, at which she flung her dart; but, missing the game, the dart wounded a satyr who was sleeping in the neighbouring thicket. Starting from his sleep, he beheld the beauty of the maid, and rushed towards her filled with desire. Suddenly Poseidon appeared; the satyr fled; Amymone submitted to the embraces of the god, and he revealed to her the springs of Lerna.

The sons of Ægyptus came now to Argos, and entreated their uncle to agree to bury in oblivion all enmity, and to give them their cousins in marriage. Danaüs, retaining a perfect recollection of their injuries to him, and distrustful of their promises, consented to bestow his daughters on them, whom he divided among them by lot. But on the wedding-day he armed the hands of the brides with daggers, and enjoined them to slay in the night their unsuspecting bridegrooms. All but Hypermnestra obeyed the cruel orders of their father; and cutting off the heads of their husbands, flung them into Lerna, and buried their bodies with all due rites outside of the town. At the command of Zeus, Hermes and Athena purified them from the guilt of their deed.

But Hypermnestra had spared Lynceus for the delicate regard which he had shown to her modesty. Her father, at first, in his anger at her disobedience, put her into close confinement. Relenting however after some time, he gave his consent to her union with Lynceus, and proclaimed gymnic games, in which the victors were to receive his other daughters as the prizes. It was said, however, that the crime of the Danaïdes did not pass without due punishment in the under-world, where they were condemned to everlasting drawing of water in perforated vessels.

The son of Amymone by Poseidon was called Nauplius. He attained a great age, and passed his time on the sea lamenting the fate of those who were lost in it. At length

he met himself the fate which he deplored in others. He had three sons, Palamedes, Oïax, and Nausimedon.

The legend of Danaüs and Egyptus presents another of those attempts at connecting Greece with Asia, which were so much in vogue after the Homeric times. The truth would seem to be this. Argos was called Danaïs, that is, *dry* or *thirsty* (from δανὸς, *dry*), on account of its want of water. The people were thence named Danaans; and, after the usual mode, were afterwards collected into the person of a hero named Danaüs. The springs of water which broke out or were discovered were naturally called the daughters of Danaüs (*the dry land*), as the Arabs at this day call springs *daughters of the earth*[1]. As *head* (κρήνη) is a common name for a spring in many languages, a legend may have been invented of the murder of their husbands by the daughters of Danaüs. It was also in Greece, and elsewhere, a fabulous mode of accounting for the origin of particular springs, to refer them to the death of some person, whose blood, when he was slain, had *welled* out, as our old poets express it. After Io had been identified with the goddess of Egypt, and a son had been given to her in that country, nothing was more easy than the modification of the legend of Argos, and tracing a connection between it and the great land of mystery[2].

Προῖτος. *Prœtus.*

Lynceus succeeded his father-in-law on the throne. He had by Hypermnestra a son named Abas, to whom he left his kingdom. Abas had twin-children, Prœtus and Acrisius, who struggled—ominous of their future discord—in their mother's womb. When they grew to be youths, they contended for the kingdom; and on this

[1] See above, p. 6.

[2] See Müller, Proleg. p. 184. Orchom. 109.

occasion are said to have been the inventors of shields. Prœtus was worsted, and driven out of Argos. He fled to Lycia, where the king Iobates gave him his daughter in marriage, and brought him back with an army of Lycians to the Peloponnesus, and made him master of Tiryns, which the Cyclopes walled for him. Acrisius was now obliged to divide their paternal territory with Prœtus: he reigned himself at Argos, and his brother dwelt at Tiryns. Prœtus had one son, named Megapenthes, and three daughters, Lysippa, Iphinoe, and Iphianassa.

These daughters of Prœtus, thence called the Prœtides, when they grew up were seized with insanity: Hesiod says, because they despised the rites of Dionysus; Acusilaüs, because they treated with disrespect the statue of Hera. They roamed in madness over the plains, the woods, the wastes of Argos and Arcadia,—fancying themselves changed into cows. Prœtus was greatly afflicted at the condition of his daughters. Melampus, the son of Amythaon and Eidómene the daughter of Abas a soothsayer, and the first who exercised the art of medicine, promised to restore them to their senses, if Prœtus would agree to give him a third of his kingdom. The demanded fee appeared out of all reason; and the father declined accepting the recovery of his daughters on such high terms. But speedily the madness of the maidens increased, and even extended to the other women, who killed their children, abandoned their houses, and fled to the wilds. The reluctance of Prœtus was now overcome: he offered to comply with the terms of Melampus; but the *Mantis* would not employ his art without another third of the realm being given to his brother Bias. Prœtus now, fearing that delay would only make him advance further in his demands, consented; and the prophet set about the cure. He took a number of the ablest young men of the place; and made them with shouts and a certain inspired kind of dance chase the maidens from the mountains to Sicyon. In the chase Iphinoe, the eldest of the

Prœtides, died; but the others were restored to sanity; and Prœtus gave them in marriage to Melampus and his brother Bias.

This legend of the Prœtides is an instance of that species of epidemic insanity which has so often prevailed in particular places. It may have been an ancient tradition, or some fabler may have transferred back to antiquity the events of his own days,—a practice by no means uncommon.

Ἀκρίσιος, Δαναὴ, καὶ Περσεύς. *Acrisius, Danae, et Perseus.*

Acrísius married Eurydice the daughter of Lacedæmon, by whom he had a daughter, whom he called Dánae[1]. He inquired of the oracle about a son; and the god replied, that he would himself have no male issue, but that his daughter would bear a son whose hand would deprive him of life. Fearing the accomplishment of this prediction, he framed a brazen subterranean chamber, in which he shut up his daughter and her nurse, in order that she might never become a mother. But Zeus had seen and loved the maiden; and under the form of a golden shower he poured through the roof down into her bosom. Danae became the mother of a son, whom she and her nurse reared in secrecy until he had attained his fourth year. Acrisius then chanced to hear the voice of the child at his play. He brought forth his daughter and her nurse; and putting the latter instantly to death, drew Danae in private with her son to the altar of Herceian Zeus, where he made

[1] The story of Perseus is related at some length in an extant fragment of Pherecydes, whom Apollodorus closely followed. Perseus is mentioned by Homer (Il. xiv. 320.), and also by Hesiod (Theog. 280. Shield, 216.); also by Pindar.

her answer him on oath, whose was her son. She replied, that he was the offspring of Zeus. Her father gave no credit to her protestations. Inclosing her and her child in a coffer, he cast them into the sea to the mercy of the winds and waves[1]. The coffer floated to the little isle of Seríphus, where a man named Dictys drew it out in his nets (δίκτυα); and delivering Danae and Perseus, treated them with the kindest attention.

Polydectes the brother of Dictys, who reigned over Seriphus, fell in love with Danae; but her son Perseus, who was now grown up, was an invincible obstacle to the accomplishment of his wishes. He had therefore recourse to artifice to deliver himself of his presence; and feigning that he was about to become a suitor to Hippodameia, the daughter of Œnomáüs, he called together his vassals, and among them Perseus, to a banquet, and requested of them to contribute towards his bride-gift. Perseus inquiring what was the object of the banquet, Polydectes replied horses, and Perseus made answer that he would bring him even the head of the Gorgon. The king said nothing at the time, but next day, when the rest brought each his horse, he desired Perseus to keep his word, and fetch him the Gorgon's head.

Perseus full of grief retired to the extremity of the isle, where Hermes came to him, promising that he and Athena would be his guides. Hermes brought him first to the fair-cheeked Grææ[2], whose eye and tooth he stole, and would not restore until they had furnished him with directions to the abode of the Nymphs who were possessed of the winged shoes, the magic wallet, and the helmet of Hades which made the wearer invisible. The Grææ complied with his desire, and he came unto the Nymphs, who gave him their precious possessions: he then flung

[1] See the beautiful fragment of Simonides on the subject of Danae.

[2] See above, p. 224. According to Pindar (Pyth. x. 49, *et seq.*) Perseus was brought by Athena to the Hyperboreans, whom he found sacrificing hecatombs of asses to Apollo, and by whom he was hospitably entertained.

the wallet over his shoulder, placed the helmet on his head, and fitted the shoes to his feet. Thus equipped, and grasping the adamantine scimitar (*harpe*) which Hermes gave him, he mounted into the air, accompanied by the gods, and flew to the marge of Ocean, where he found the three Gorgons fast asleep [1]. Fearing to gaze on their faces, which changed the beholder to stone, he looked on the head of Medusa as it was reflected on his shield, and Athena guiding his hand he severed it from her body. The blood gushed forth, and with it the winged steed Pegasus and Chrysaor the father of Geryon, for Medusa was at the time pregnant by Poseidon. Perseus took up the head, put it into his wallet, and set out on his return. The two sisters awoke, and pursued the fugitive; but protected by the helmet of Hades he eluded their vision, and they were obliged to give up the bootless chase [2].

Perseus pursued his aërial journey till he came to the country of the Æthiopians [3]. Here he beheld Andrómeda, the daughter of Cepheus king of the country, fastened to a rock, a prey for a huge sea-monster. Cassiopeia, the wife of Cepheus, having offended the Nereïdes by her presumption in setting herself before them in point of beauty, Poseidon sympathized with the anger of the sea-maidens, and laid waste the realms of Cepheus by an inundation and a sea-monster. The oracle of Ammon, on being consulted by Cepheus, declared that only by the exposure of Andromeda, the daughter of Cassiopeia, to the monster could the evil be averted. The reluctance of Cepheus was forced to give way to the determination of his subjects, and the unhappy princess was bound to a rock. Perseus beholding her there, was seized with love, and forthwith promised Cepheus to deliver his daughter from the monster if he would give her to him in marriage when saved. Cepheus joyfully consented, and each party

[1] See p. 222. [2] Hesiod, Shield of Herc. 230.

[3] This is probably the Æthiopia mentioned by Menelaüs (Od. iv. 84.) in the Mediterranean, to which sea the Nereïdes were confined.

swore to the agreement. Perseus then attacked and killed the monster, and delivered Andromeda; but Phineus the brother of Cepheus, to whom the princess had been betrothed, plotted to destroy the hero; who, coming to the knowledge of his designs, displayed the Gorgon's head, and turned him and his partisans to stone.

Perseus now proceeded to Seríphus, where he found that his mother and Dictys had been obliged to fly to the protection of the altar from the violence of Polydectes. He immediately went to the royal residence; and when Polydectes had summoned thither all his friends, the formidable head of the Gorgon was displayed, and each became a stone of the form and position which he exhibited at the moment of the transformation. Having established Dictys as king over Seríphus, Perseus returned the shoes, the wallet, and the helmet to Hermes, by whom they were brought back to the Nymphs. He gave the Gorgon's head to Athena, who set it in the middle of her shield.

Accompanied by his mother and his wife Andromeda, Perseus now set out for Argos; but Acrisius, fearing the fulfilment of the oracle, left his kingdom, and retired to Larissa in Pelasgiotis. Teutamias, the king of Larissa, happening at that time to proclaim funeral games in honour of his father lately dead, Perseus went thither and engaged in them. As he was throwing the discus in the pentathlium, it fell on the foot of an old man among the spectators, and bruised it. This old man proved to be Acrisius; and he died of the wound. Seeing this unlooked-for fulfilment of the oracle, Perseus buried his grandfather before the city, and returned to the Peloponnesus. But feeling ashamed to take the inheritance of one who had died by his means, he proposed an exchange of dominions with Megapenthes the son of Prœtus, and thenceforward reigned at Tiryns. He afterwards built and fortified Mycenæ and Mideia.

Perseus had by Andromeda six sons: Perses, who was born in Æthiopia, and left there with his grandfather, and who was the ancestor of the kings of Persia; Alcæus,

Mestor, Electryon, Sthenelus, and Eleius; and a daughter, Gorgóphone.

The legend of Perseus is the most romantic in Grecian fiction; and did we possess it in its original length and circumstantiality, very few European or Oriental tales of wonder would perhaps be found to exceed it in beauty and interest. A writer[1], who has devoted a considerable portion of time and learning to the subject of popular fiction, remarks the similarity between the story of Perseus and that of the northern hero Sigurd; and gives it as an instance of the connection between the *mythus* and the popular *legend*. We, however, regard the similarity, which after all is very slight, as merely a casual coincidence, such as may be found in abundance in the traditionary lore of every country.

An ingenious, and we will not venture to say an incorrect, view of the mythus of Perseus is given by an eminent scholar, to whom we have more than once had occasion to refer[2]. Viewing the names which occur in it, he is disposed to regard it as a physical mythus pertaining to the worship of Pallas Athena, whom he esteems to have been originally a Pelasgian deity presiding over the fecundity of the earth. The Gorgon was her opposite,—an inimical Pallas, the petrifier of the land: Acrisius, as his name signifies, denoted the elevated land of Argos: the name of his daughter shows its *dry* nature[3]; she is confined in a *brazen* chamber[4]; that is, the land yields no increase: Zeus descends in a golden fructifying shower, and Perseus[5] (a name connected with Persephone) is born. But Hades (Polydectes, and as it would appear Ditys, is

[1] Dr. Grimm. See Kinder und Haus-Märchen, vol. i. p. xxviii.
[2] Müller, Proleg. 307. Völcker, Myth. des Jap. Geschl. 200, *et seq.*
[3] See above, p. 372.
[4] It appears that the stone-treasuries at Tiryns were lined with plates of brass. See Leake, Travels in the Morea.
[5] See above, p. 140.

one of his epithets) will seize Danae, that is, cover the land with everlasting gloom. Perseus then kills the terrible Gorgon, and turns her petrifying visage against the lord of the under-world, checks his malignant designs, and thus restores her full power to the benign deity. When the Gorgon is slain, the *Spring-horse* (πήγασος) arises; that is, springs of water burst forth and fructify the land. The remaining circumstances were probably the arbitrary fictions of poets.

Ἀμφιτρύων καὶ Ἀλκμήνη. *Amphitryon et Alcmena.*

Perseus was succeeded by his son Alcæus, who had a son named Amphítryon. Alcæus left the throne to his brother Electryon, who had married his daughter Anaxo, by whom he had several children.

Mestor, the third son of Perseus, married Lysídike the daughter of Pelops, by whom he had a daughter named Hippódoe, whom Poseidon carried off to the Echinadian isles. She there bore him a son named Taphius, who settled at Taphus, and called his people Teleboans, because he had gone *far* from his native land[1]. He had a son named Pterolaüs, whom Poseidon made immortal by setting a golden lock of hair on his head. Pterolaüs had several sons, and one daughter named Comætho.

When Electryon succeeded to the throne of Mycenæ, the sons of Pterolaüs came with an army of Taphians, and claimed it in right of their great-grandfather Mestor, who was elder brother to Electryon; and on his refusal to comply with their demands, they drove off his cows. The sons of Electryon came to the rescue of their cattle. A fight ensued, in which all the sons of Electryon met their death except Licymnius, who was still a child, and all the sons of Pterolaüs fell but Euéres, who was in charge of their ships. The Taphians fled in their vessels, leaving the cattle, which they had driven away, in the

[1] τῆλε, *far*.

charge of Polyxenes king of the Eleans. Amphitryon pursued them thither, and redeemed them: for Electryon, desirous to avenge the death of his sons, had given to Amphitryon the kingdom, and his daughter Alcména, binding him by oath not to claim a husband's rights until he had returned from his expedition against the Teleboans. But as Amphitryon was driving home the cattle which he had recovered, one of the cows chancing to run aside, he flung the stick he had in his hand after her, which happening to strike Electryon in the head, killed him. Sthenelus, the fifth son of Perseus, taking advantage of this unlucky deed, drove Amphitryon from Mycenæ and Tiryns; and sending for his nephews Atreus and Thyestes, the sons of Pelops, settled them at Mideia.

Amphitryon, accompanied by his wife Alcmena and her half-brother Licymnius, retired to Thebes, where he was purified by Creon, who gave his daughter Periméde in marriage to Licymnius. Alcmena still refusing to admit the embraces of Amphitryon till he had avenged her brothers, applied to Creon to assist him in the war. To this Creon assented, on condition of his guest first freeing Cadmeia from the fox which ravaged it, and which was fated never to be caught. To this animal the Thebans were obliged to give a child every month, to save the rest. Amphitryon undertook the task, and with the aid of Cephalus and his dog succeeded[1].

Strengthened by a number of auxiliaries, he now went against the Teleboans. He landed, and ravaged their islands; but so long as Pteroláüs lived, he could accomplish nothing. But his daugter Comætho falling in love with Amphitryon, pulled out his golden lock: he died, and the islands were conquered. Amphitryon, putting to death Comætho, sailed with his booty to Thebes, giving the islands to his ally Cephalus and his uncle Eleius. The remainder of the history of Amphitryon has been already related[2].

[1] See above, p. 345.

[2] See above, p. 310.

Ἀτρεὺς καὶ Θυέστης. *Atreus et Thyestes.*

Atreus and Thyestes, the sons of Pelops[1], were banished by their father for having killed their half-brother Chrysippus. They were kindly received by their brother-in-law Sthenelus, who gave them the town of Mideia, whence after Pelops' death they led an army and took possession of Pisa. Thyestes, it is said, seduced Ærope the wife of Atreus, and was in consequence driven by him out of Elis. In revenge he sent Pleisthenes the son of Atreus, whom he had reared, to murder his father. Atreus taking Pleisthenes to be the son of Thyestes, put him to death.

But another legend tells the tale in a more intricate, tragic, and horrible form. Atreus, burning with the desire of satiating his vengeance on his brother for the insult which he had offered his honour, feigned a reconciliation, and invited him back to his kingdom. At the feast which he made to entertain him on his return, he killed and dressed the bodies of Tantalus and Pleisthenes the sons of Thyestes; and while the latter was enjoying the meal, Atreus had the heads and hands of the children brought in and shown to his brother. The Sun, it is said, at the sight of this horrible deed, checked his chariot in the midst of his course. Thyestes fled, and took refuge with king Thesprotus.

It is also said[2] that Hermes, enraged at the death of his son Myrtilus, whom Pelops had treacherously murdered, put a gold-fleeced lamb among the flocks of Atreus; and when the contest arose between Atreus and Thyestes about the kingdom, the former asserted that it belonged to him of right, as having had so extraordinary a lamb born in his flocks. Thyestes, having corrupted Ærope his brother's wife, stole the lamb; and the people, think-

[1] See below, Legends of Elis. We place them here, as Argos has always been regarded as the chief seat of the power of the Atreidæ.

[2] Schol. Eurip. Orestes, 991.

ing that Atreus had deceived him, rejected his claim, and gave the kingdom to Thyestes. Atreus, in revenge, killed his brother's children as we have related.

Thyestes afterwards left Thesprotia, and went to Sicyon, where his daughter Pelopia dwelt. He arrived on the very night in which she was to offer a sacrifice to Athena. Not to disturb the ceremony, he hid himself in the grove. As Pelopia was joining in the sacred dance, she slipped in the blood of the victims and defiled her clothes. Quitting the dance, she went down to the river to wash the dirt from her garment. When she had taken it off, Thyestes sprang from his lurking-place, and forcibly embraced her. In the struggle she drew his sword from the sheath, and taking it back with her, concealed it in the temple of Athena.

The next day Thyestes presented himself to the king of Sicyon, and besought him to restore him to his native country, Elis. Meantime Mycenæ had been visited by famine and plague; and the oracle had responded, that to remove it Atreus should bring back his brother Thyestes. He went to Thesprotia in search of him, where he beheld Pelopia the daughter of Thyestes; and supposing her to be the daughter of the king, demanded her in marriage. Thesprotus gave her to him. She was already pregnant by her father, and shortly after her marriage brought forth a son, whom Atreus caused to be exposed; but the herdsman, taking pity on him, reared him on the dugs of a she-goat,—whence he derived his name, Ægisthus. Atreus, hearing he was alive, had him sought for, and brought him up as his own son.

Meanwhile he sent his sons Agamemnon and Menelaüs in search of Thyestes. They went to Delphi, where they met him, who was also come to consult the god on the nature of the vengeance which he should seek to take on his brother. They seized and brought him to Atreus, who cast him into prison. Atreus then called Ægisthus, and directed him to put the captive to death. Ægisthus went to the prison, bearing the sword which his mother had given him; and the moment Thyestes beheld it, he knew

it to be that which he had lost, and asked the youth how he had come by it. He replied that it was the gift of his mother. At the desire of Thyestes, Pelopia came, and the whole deed of darkness was brought to light. The unfortunate daughter of Thyestes, under pretence of examining the sword, plunged it into her bosom. Ægisthus drew it forth reeking with blood, and brought it to Atreus as a proof of having obeyed his commands. Rejoiced at the death, as he thought, of his brother, Atreus offered a sacrifice of thanksgiving on the shore of the sea; but while he was engaged in it, he was fallen on and slain by Thyestes and Ægisthus[1].

This is the most horrible legend contained in Grecian mythology, and that very circumstance would at once lead to the inference of its being posterior to the age of Homer, to which such atrocities were unknown. Indeed, from the account of Agamemnon's sceptre, given by that poet[2], it would seem that Thyestes was the son of Atreus, and father of Agamemnon and Menelaüs, who were called Atreidæ from their grandfather, as Hercules was Alceides from his. Neither Hesiod, Pindar, nor Æschylus notices the horrid tale; but the tragic and other poets, in a period of luxury, seeking by accumulation of horrors to rouse the attention of their auditors, and to give a condiment to their effeminate enjoyments, added to the post-Homeric tale of Iphigeneia and the altar of the Tauric Artemis, the nameless deeds of Atreus and Thyestes. Such we believe to have been the origin of the atrocities ascribed to "Pelops' line," at a period when Greece had become acquainted with the abominations of the East.

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[1] Hyginus, 88.

[2] Il. ii. 101, *et seq.* The epithet *lamb-abounding* (πολύαρνος), applied to Thyestes, does not accord well with the legend which makes him the greater part of his life a fugitive.

Ἀσκληπιός. *Æsculapius.*

Asclépius is spoken of by Homer[1] as an excellent physician (*ἀμύμων ἰητῆρ*), and father of Podaleirius and Machaon, also renowned for their skill in treating wounds. These led to Troy the troops of Tricca, Ithome, and Œchalia, in Phiotis, over which places they reigned.

Hesiod does not mention the name of Asclepius[2]; but Pindar calls him a *hero*, and says that he was the son of Apollo by Coronis[3], and snatched by his father from the burning pyre of his mother, and given to be reared by the Centaur Cheiron, who instructed him in the healing art. Apollodorus[4] adds, that he also taught him the mysteries of wood-craft, and that he attained to such skill in medicine as to raise the dead to life. He thus restored Capaneus, Lycurgus, Eriphyle, and Hippolytus, and Glaucus the son of Minos. His success was chiefly owing to Athena, who gave him the blood of the Gorgon; and what had flowed from the veins on the left side, he used for the destruction,—what from those on the right side, for the preservation,—of man. Zeus, fearing that men might now become too independent of the gods, slew Asclepius with his thunderbolts.

Another account, given by Pausanias[5], relates that Coronis having followed her father Phlegyas to the Peloponnesus, brought forth Asclepius in the country of the Epidaurians, and exposed him on Mount Tithion, where one of the goats that browzed on this mountain suckled him, (hence the name of the mountain,) and the goatherd's dog protected him. The herdsman missing one of his goats and his dog, went in search of them, and found the babe,

[1] Il. ii. 731. iv. 194.

[2] He seems however to have been acquainted with the legend of his birth, as he mentions the story of the tale-bearing of the crow. Frag. xxix.

[3] Pyth. iii. See above, p. 93.

[4] Apollod. iii. 10.

[5] Paus. ii. 26.

whose body emitted rays of brilliant light. Struck by this symbol of divinity, the goatherd retired; but the fame of the healing powers of the wonderful child was quickly spread over land and sea.

The chief seat of the worship of Asclepius was Epidaurus, where he was represented as an old man with a venerable beard, wrapped in a mantle, and leaning on a staff, round which a serpent is twined. The mythus says, that when he was called in to restore to life Glaucus the son of Minos, as he stood in the chamber leaning on his staff immersed in thought, a serpent came and wound itself about it. Terrified, he shook it off and killed it; when immediately another snake came, bearing a herb in its mouth, which being applied to the dead one it came to life, and both fled away. Asclepius having discovered this herb, employed it successfully in restoring life to the dead.

It was probably the circumstance of serpents renewing their youth by casting off their slough, that caused them to be associated with the god of medicine. They have been generally regarded as possessing some peculiar medicinal powers; and even in this country, great virtue was long ascribed to viper-broth.

Asclepius was, as may be supposed, surgeon on board the Argo, for almost every name of note in the heroic age is associated with that famous vessel. He had three daughters, Panakeia (*All-heal*), Hygeia (*Health*), and Ægle (*Brightness*). A humorous description of the jugglery practised with patients in his temple will be found in the Plutus of Aristophanes.

Chapter VIII.

LEGENDS OF ARCADIA.

Λυκάων. *Lycaon.*

Pelasgus, an Autochthon according to Hesiod, the son of Zeus by Niobe the daughter of Phoroneus if we credit Acusiláus, was by the Oceanide Melibœa or the nymph Cyllene the father of Lycáon king of Arcadia.

Lycaon had many wives, by whom he became the father of fifty sons, who were like himself impious and cruel. Zeus, to satisfy himself of the truth of the reports that reached him, disguised himself as a poor man, and sought their hospitality. To entertain the stranger they slaughtered a boy, and mingling his flesh with that of the victims, set it before their guest. The god, in indignation and horror at the barbarous act, overturned the *table* (whence the place derived its future name of Trapezus), and struck with lightning the godless father and sons, with the exception of Nyctimus, whom Earth, raising her hands and grasping the right-hand of Zeus, saved from the wrath of the avenging deity. According to another account, Zeus destroyed the dwelling of Lycaon with lightning, and turned its master into a wolf. The deluge of Deucalion which shortly afterwards occurred is ascribed to the impiety of the sons of Lycaon [1].

The Arcadians were of Pelasgian race; and, owing to the nature of their country, had never been subject to the revolutionary migrations which occurred in other parts of Greece. Proud of their antiquity, they styled themselves *Ante-lunarians* (προσέληνοι); and the scanty Arcadian legends which we possess, are placed, as we may observe,

[1] Apollod. iii. 8. Ovid, Met. i. 216.

before or about the time of the flood of Deucalion. Their mountainous region, full of woods, swamps, and extensive pastures, was the natural resort of beasts of prey and other ferocious animals, and it was therefore the scene of some of the early tasks of Hercules. Wolves abounded in it, and there occur some names of persons and places apparently derived from these animals. This may be the true origin of the mythus of Lycaon and his transformation; or perhaps it is a case of that strange madness which has prevailed in so many countries, called Lycanthropy or Warwolf, in which the patient fancies himself turned into that animal.

Pausanias [1] says, that any one who sacrificed to Zeus Lycæus as Lycaon had done (that is with a human victim), would like him be turned into a wolf, but that if in the tenth year he abstained from eating human flesh, he would resume his original form. When we recollect the epithet here given to Zeus, the name of Lycaon, and the town Lycosúra said to have been built by him, it will appear not improbable that the root from which they are derived is λύκη *lux, light;* and that the Zeus Lycæus of Arcadia was one of the Light-deities, like Phœbus Apollo. As in the case of this last god, the resemblance between λύκη and λύκος *a wolf*, may have given occasion to the legends relating to wolves [2].

Καλλιστὼ καὶ Ἄρκας. *Callisto et Arcas.*

Besides his other sons, and Nyctimus who reigned over Arcadia at the time of Deucalion's flood, Lycaon had a daughter named Callisto, who dedicated herself to the service of Artemis, and vowed to the goddess the maintenance of perpetual virginity. But Zeus saw and loved the nymph; and changing himself into the form of the

[1] Paus. viii. 2.

[2] The names of Lycaon and his son Nyctimus are related to one another, like those of the brothers Lycus and Nycteus. See above, p. 299.

huntress-goddess, accompanied the maiden to the chase, and surprised her virtue. She long concealed her shame; but at length, as she was one day bathing with her divine mistress, the alteration in her person was observed; and Artemis, in her anger, turned her into a bear. While in this form, she brought forth her son Arcas, who lived with her in the woods, till the herdsman caught her, and brought her and her son to Lycaon. Some time afterwards she went into the temple of Zeus Lycæus, which it was unlawful to enter. A number of Arcadians, among whom was her own son, followed her to kill her; but Zeus, in memory of his love, snatched her out of their hands, and placed her as a constellation in the sky.

This fable is narrated with great difference in the circumstances. Some say it was the form of Apollo that Zeus took. In some versions it is Zeus who turns Callisto into a bear to conceal her from Hera; and this goddess persuades Artemis to kill her with her arrows as a noxious beast; Zeus then, it is said, took the unborn infant and gave it to Maia to rear. It is also said that Arcas, having been separated from his mother and reared among men, meeting her one day in the woods, was on the point of slaying her, when Zeus transferred the mother and son to the skies. Finally, it was, according to others, Hera herself who transformed Callisto[1].

Arcas succeeded Nyctimus in the government. He was the friend of Triptolemus, who taught him agriculture, which he introduced into his country, now called from himself Arcadia, and instructed its inhabitants in the mode of making bread. He also showed them how to manufacture wool,—an art which he learned from Aristæus.

It is not at all unlikely that this legend may have been indebted for its origin to the resemblance between *Arcas*

[1] Apollod. iii. 8. Ovid, Met. ii. 401, *et seq.* Hyginus, P. A. i. It was fabled, that at the request of Hera Tethys forbade the constellation of the Bear to descend into her waves.

and ἄρκτος, *a bear;* but it is rather curious that the maidens who served Artemis at Brauron in Attica were named *She-Bears* (ἄρκτοι); whence it would seem to follow that the bear was an animal sacred to Artemis. One of the epithets of this goddess is *Most-beautiful* (καλλίστη); the Attic tragedians constantly style her *The Fair-one* (ἁ καλά); and hence it plainly appears that Callisto is, according to a principle which we have more than once noticed, the goddess herself made a nymph[1].

Ἀταλάντη. *Atalanta.*

Iasus the son of Lycurgus, a descendant of Arcas, was anxious for male offspring. His wife bringing forth a female, he exposed the babe in the mountains, where she was suckled by a bear, and at last found by some hunters, who named her Atalanta, and reared her. She followed the chase, and was alike distinguished for beauty and courage. The Centaurs Rhœcus and Hylæus attempting her honour, perished by her arrows. She took a part in the Argonautic expedition, and was at the Calydonian hunt; and at the funeral games of Pelias she won the prize in wrestling from Peleus. She finally married Meilanion[2] the son of Amphidamas, by whom she had Parthenopæus. Hesiod and others said that the name of Atalanta's father was Schœneus: Euripides named him Mænalus.

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[1] Müller, Prolegomena, p. 75. Paus. viii. 35.

[2] Who beat her in running. Euripides (Apollod. iii. 9.) names him Hippomenes. See above, p. 110.

Chapter IX.

LEGENDS OF LACONIA.

Τυνδαρεὺς καὶ Λήδα. *Tyndareus et Leda.*

Lacedæmon was the son of Zeus and Taygéte the daughter of Atlas. He married Sparta the daughter of Eurótas, the son of the Autochthon Lelex, by whom he had Amyclas and Eurydice, which last was married to Acrisius king of Argos. Amyclas had, by Diomede the daughter of Lapithas, Cynortes and Hyacinthus. Cynortes left a son named Periéres, who was, by Gorgóphone the daughter of Perseus, father of Tyndareus, Icarius, Aphareus, and Leucippus. According to others, the two last and Œbalus were the sons of Periéres, and Œbalus the father of Tyndareus, Icarius, and Hippocoön.

Hippocoön had twelve sons, who drove their uncles Icarius and Tyndareus out of Laconia. They sought refuge with Thestius king of Ætolia, whose daughter Leda Tyndareus married. Hercules afterwards vanquished the sons of Hippocoön, and restored Tyndareus to his country; whither he led with him his Ætolian spouse, who bore him Timandra who was married to Echemus, Clytæmnestra the wife of Agamemnon, and Philonoe whom Artemis made immortal. Zeus, taking the form of a swan, sought the embraces of Leda; and in the same night her husband Tyndareus caressed her. By the deity she conceived Polydeukes and Helena; by the mortal, Castor.

Another account says, that Helena was the daughter of Zeus and Nemesis; who, flying the embraces of the god, changed herself into a goose; but assuming that of a swan, the Olympian king accomplished his design. The goddess laid an egg, which was found by a shepherd in the woods, and brought to Leda. She put it up in a coffer; and in due course of time Helena came to light, who was

reared up by Leda as her own daughter; and she excelled in beauty all the maidens of her time. Theseus carried her off when but a child; but her brothers recovered her, and her hand was sought by all the princes of Greece.

Πολυδεύκης καὶ Κάστωρ. *Pollux et Castor.*

The earliest exploit of these twin-heroes, who were born at Amyclæ, was the recovery of their sister Helena from the power of Theseus, whose mother Æthra they dragged in return into captivity. They took part in all the great undertakings of their time, were at the Calydonian hunt, accompanied Hercules against the Amazons, sailed in the Argo, and aided Peleus to storm Iolcos. Polydeukes was the most distinguished pugilist, Castor the most expert charioteer, of his day. Hermes bestowed on them the fleet steeds Phlogius and Hárpagus, the children of the Harpy Podarge: Hera gave them the swift Xanthus and Cyllarus.

The brothers fell into the very same offence themselves which they had punished in Theseus. Being invited to the wedding-feast by their cousins Idas and Lynceus the sons of Aphareus, who had married their cousins Phœbe and Ilaïra the daughters of Leucippus, they became enamoured of the brides, and carried them off. Idas and his brother, renowned for his piercing vision, pursued the ravishers. In the conflict Castor fell by the spear of Idas; and Polydeukes, aided by the thunder of Zeus, slew the two sons of Aphareus[1].

Another account[2] says, that the four heroes joined to drive off the herds of the Arcadians. Idas was appointed to divide the booty. He killed an ox; and dividing it into four parts, said that one half of the prey should fall to him who had first eaten his share, and the remainder to him who next finished. He then quickly devoured

[1] Schol. Pind. Nem. x. 112. Hygin. 80.
[2] Pindar, Nem. x. *cum Schol.* Apollod. iii. 11. Theoc. Idyll. xxii.

his own and his brother's part, and drove the whole herd to Messene. The Dioscúri (*Zeus-sons*), as Castor and his brother were called[1], made war on Messene. Driving off all the cattle which they met, they laid themselves in ambush in a hollow tree; but Lynceus, who had ascended the top of Taygétus to look over all the Peloponnesus, saw them there; and he and his brother hastened to attack them. Castor fell by the spear of Idas; Polydeukes pursued the slayers, and coming up with them at the tomb of their father Aphareus, was struck by them in the breast with one of the stones belonging to it. Unretarded by the blow, he rushed on, and killed Lynceus with his spear; and Zeus, at the same moment, struck Idas with a thunderbolt.

Polydeukes was inconsolable for the loss of his brother; and Zeus, on his prayer, gave him his choice of being taken up himself to Olympus, and sharing the honours of Ares and Athena, or of dividing them with his brother, and for them to live day and day about in heaven and under the earth. Polydeukes chose the latter, and divided his immortality with Castor[2].

The following legend is told by Pausanias[3]:—

Near the temple of Hilæra and Phœbe, the daughters of Apollo, in which was preserved the egg laid by Leda, was a house which had been the residence of her sons. It afterwards came into the possession of a man named Phormio. The Dioscuri came one time to Phormio in the guise of strangers; and feigning to be just arrived from Cyrene, begged to be entertained, and to be lodged in the apartment with which they had been most pleased while on earth. Phormio offered them any other part of the house, alleging that this chamber was appropriated to his

[1] "On account of their bravery," says Apollodorus. This illustrates the principle stated above, p. 6.

[2] As the Tyndarides are Laconians, and the Apharides Messenians, it looks as if this legend was invented after the enmity had commenced between the Spartans and Messenians.

[3] Paus. iii. 16.

daughter, who was a maiden. Next day the maiden and her attendants had disappeared; and the statues of the Dioscuri were found in the apartment, and with them a table, on which was lying the Cyrenaïc plant *Silphium*.

The tale of Leda and her children is also one which probably owes a good deal of its circumstances to the fictions of later times. In the Ilias[1], Helena, who is called the daughter of Zeus, but without its being said who her mother was, calls Castor and Polydeukes her "own brothers (αὐτοκασιγνήτω), whom one mother bore with her." It is added, that they lay buried in Lacedæmon, in their native land. In the Odyssey[2], its hero sees among the heroines of former days who come forth from Erebus "Leda, the wife of Tyndareus, who bore to Tyndareus two strong-minded sons, horse-taming Castor and Polydeukes good at boxing; both of whom the life-producing earth retains alive; who even beneath the ground having honour from Zeus, at one time live day and day about, at another again die, and they are allotted honour like the gods." It is to be remarked, that nowhere in the genuine portions of the Homeric poems is Clytæmnestra said to be the sister of Helena or the daughter of Leda[3].

When, in course of time, the fashion prevailed of raising the ancient heroes to the skies, the Dioscuri were placed there, and regarded as the patron heroes of their native country. Some circumstances afterwards, when the deities of different places began to be regarded as the same, led to assimilating them to the Cabeiri, worshiped at Samothrace as the protectors of navigators: the Dioscuri were then looked upon as the guardians of sailors, and the St. Elmo's Fire was ascribed to them. When

[1] Il. iii. 238.

[2] Od. xi. 298.

[3] Od. xxiv. 199. Clytæmnestra is called the daughter of Tyndareus. We only regard this as one among the many marks of spuriousness which this book bears.

the zodiac and its signs became known in Greece, they were made the constellation of the Twins.

The Dioscuri are usually represented as handsome slender youths, with spears in their hands, and helmets or pointed caps surmounted with stars on their heads. They are always together, either standing, or riding on white horses.

Chapter X.

LEGENDS OF ELIS.

Σαλμωνεύς. *Salmoneus.*

Salmóneus was the son of Æolus. His first abode was in Thessaly; but he removed thence, and settled in Elis, where he built a city. He was a bold impious man, asserted himself to be Zeus, and claimed all the honours due to that god. He fastened dried hides and brazen kettles to his chariot, and their clatter, he said, was thunder; and flinging lighted torches against the sky, he called them his lightnings. Zeus, incensed at his impiety, struck him with thunder, and consumed his city and all its inhabitants.

Τυρώ. *Tyro.*

Tyro the daughter of Salmoneus was, after the death of her father, brought up by his brother Cretheus, to whom she was afterwards married. She was in love with the Thessalian river Enípeus, to whose waves she often made her moan. Poseidon saw and loved her; and assuming the form of the river-god, embraced her at the mouth of the stream, whose bright waves arched over them, concealing the god and the mortal maid. The god declared then who he was, and enjoining secrecy dived into the sea. Tyro conceived from the divine embrace two sons, whom when born she exposed. A troop of mares, followed by the herdsmen, passing by where they lay, one of the mares touched the face of one of the infants with her hoof, and made it *livid* (πέλιον). The herdsmen took and reared the babes, naming the one with the mark Pelias, the other Neleus. When they grew up they discovered their mother, and resolved to kill her step-mother, by whom she was

cruelly treated. They pursued her to the altar of Hera; and Pelias, who never showed any regard for that goddess, slew her before it. The brothers afterwards fell into discord, and Pelias abode at Iaolcos; but Neleus settled in Triphylia of Elis, where he built a town named Pylus. Tyro bore to Cretheus, Æson, Pheres, and Amythaon[1].

Νηλεὺς καὶ Περικλύμενος. *Neleus et Periclymenus.*

Neleus married Chloris the daughter of Amphion, the son of Iasus of the Minyean Orchomenus[2]. By her he had several sons, of whom the principal were Periclymenus and Nestor, and one daughter named Pero. When Hercules attacked Pylos, from what cause is not well known, he killed all the sons of Neleus but Nestor, who was a child, and reared among the Gerenians. Periclymenus had been endowed by Poseidon with the power of changing himself into various forms; and he took successively those of an eagle, a lion, a serpent, an ant, and other animals. He was detected by Athena as he was sitting in the form of a bee or a fly on the pole of Hercules' chariot, and killed by the hero[3].

Μελάμπους καὶ Βίας. *Melampus et Bias.*

Amythάon the son of Cretheus and Tyro dwelt at Pylos, where he married Eidómene the daughter of his brother Pheres. By her he had two sons, Bias and Melampus. This last lived in the country. Before his house stood an oak-tree, in a hole of which abode some serpents. His servants finding these animals killed the old ones, whose bodies Melampus burned; but he saved and reared the young ones. As he was sleeping one day, these serpents, which were now grown to full size, came, and getting each on one of his shoulders, licked his ears with their tongues. He awoke in some terror; and to his astonishment, found that he understood the voices of the birds which were flying around; and learning from their tongues the future, he was able to declare it to mankind. Meeting Apollo on the banks of the Alpheius, he was taught by him the art of reading futurity in the entrails of victims, and he thus became an excellent soothsayer.

Meanwhile his brother Bias fell in love with Pero the daughter of Neleus. As the hand of this beautiful maiden was sought by most of the neighbouring princes, her father declared that he would give her only to him who should bring him the cows of his mother Tyro, which Iphicles of Phylace[1] detained, and where they were guarded by a dog whom neither man nor beast could venture to approach. Bias relying on the aid of his brother undertook the adventure. Melampus, previously declaring that he knew he should be caught and confined for a year but then get the cattle, set out for Phylace. Everything fell out as he had said. The herdsmen of Iphicles took him, and he was thrown into prison, where he was attended by a man and a woman. The man served him well, the woman badly. Towards the end of the year he heard the worms in the timber conversing with each other. One asked how much of the beam was now gnawed through; the others replied that there was little remaining. Melampus immediately desired to be removed to some other place; the man took up the bed at the head, the woman at the foot, Melampus himself at the middle. They had not gotten quite out of the house, when the roof fell in and killed the woman. This coming to the ears of Iphicles, he inquired, and learned that Melampus was a *Mantis*. He therefore, as he was childless, consulted him about having offspring. Melampus agreed to tell him, on condition of his giving him the cows. The seer then sacrificing an ox to Zeus, divided

[1] Apollod. i. 9. Hom. Od. xi. 235, *et seq.*
[2] Od. xi. 281, *et seq.*
[3] Apollod. *ut supra.* Hom. Il. xi. 690. Hesiod, Frag. xxii. Ovid, Met. xii. 556, *et seq.*

[1] Phylace was in Thessaly.

it, and called all the birds to the feast. All came but the vulture; but none was able to tell how Iphicles might have children. They therefore brought the vulture, who said that Phylacus pursued Iphicles with a knife when he was a child, for having done something unseemly; but not being able to catch him, stuck the knife in a wild pear-tree, and the bark grew over it. The terror, he said, had deprived Iphicles of his generative power; and added, that if this knife was gotten, and Iphicles scraping off the rust drank it for ten mornings, he would have a child. All was done as the prophet desired, and Iphicles had a son named Podarkes. Melampus drove the cows to Pylos, and Pero was given to his brother[1].

The cure of the Prœtides by Melampus has been already related[2].

Ἴαμος. *Iamus.*

The nymph Pitana, the daughter of the river-god Eurotas, conceived by Poseidon the "violet-tressed" Evadne. She concealed her state; and when the babe was born sent it to Æpytus, the son of Elatus the son of Arcas, who dwelt at Phæsane on the banks of the Alpheius in Arcadia. When Evadne grew up, her charms attracted the love of Apollo. The consequence of her intercourse with the god did not escape Æpytus; who, filled with anger and concern, journeyed to Pytho, to consult the oracle about this unhappy affair. While he was absent, Evadne, who had gone to the fount, felt her pains come on. She laid down her silver pitcher and loosed her "purple-yellow girdle," and beneath the dark foliage brought forth her "divine-minded" son. The "gold-haired" god had sent the mild Eleutho and the Mœræ to ease her labour, and bring Iamus to light. The mourning mother left her new-born babe on the ground, and two "green-eyed serpents" came by the direction of the gods, and fed him on "the innocuous venom (ἰὸν) of bees."

[1] Hom. Od. xi. 288. xv. 225. Pherecydes, Frag. 26. Apollod. *ut supra*.

[2] See above, p. 372.

When Æpytus returned from "rocky Pytho," he inquired after the child which Evadne had borne; for Phœbus, he said, had told him that he would be a renowned prophet, and that his race would never fail. All declared that they had seen or heard nothing of the babe, who was now five days old, but lay concealed in the rushes and extensive thicket, "his tender body bedewed with the yellow and purple rays" *i.e.* of the *violets*[1] (ἴων) which surrounded him; and hence his mother called him Iamus —*Violety*.

On attaining "the fruit of pleasing gold-crowned youth," Iamus went into the stream of Alpheius; and by night in the open air called on Poseidon his "wide-powerful ancestor," and on "the bow-bearing guardian of god-built Delos," to grant him public honour. The voice of his father replied, directing him to follow; and unseen, he brought him to the hill of Kronus at Olympia, where he gave him the double treasure of prophecy by augury and by entrail-inspection. When Hercules came to Olympia, and established the feasts of Zeus there, Iamus by his direction founded a temple, where he and his posterity the Iamides continued to officiate[2].

This account of the origin of the sacerdotal family of the Iamides at Olympia, so beautifully narrated by the Theban bard, may be regarded as another of the many instances of even a slight resemblance in words giving origin to a legend.

[1] Lord Mahon has, we think, made it probable, from a consideration of the passages in Pliny, Ovid, and other Latin writers in which it is mentioned, that the *viola* of the Latins, and consequently the ἴον of the Greeks, was the *Iris* and not the *Violet*.

[2] Pindar, Olymp. vi.

Τάνταλος. *Tantalus.*

Tántalus dwelt at Sípylus, a place according to Homer [1], as it would appear, in Epirus; other poets have made Sipylus in Phrygia his residence. He was the father of Pelops and Niobe [2]. No mortal enjoyed more of the favour of the gods than Tantalus; he fed on nectar and ambrosia at their table, and they in return honoured his banquets with their presence. They made him by their divine food immortal; but anxious perhaps to distribute the blessing to his friends, he stole some of the food of the gods and divided it among them. To punish him for this offence, Zeus set him in the under-world, where a stone hanging over his head, and threatening every moment to crush him, deprives him of all happiness [3]. According to another and perhaps an earlier tradition, he was placed standing in a lake, which came up to his chin; but when he attempted to drink, the water ran off, leaving the ground dry and black at his feet. Over his head trees of various kinds suspended their fruits; but when the hapless old man essayed to touch them, "the wind tossed them to the shady clouds [4]".

Another account says that Tantalus was the son of Zeus and the nymph Pluto. Pandareüs having stolen the golden dog which had guarded the goat that reared Zeus, and which the god had afterwards set to watch his temple in Crete, gave him to Tantalus to keep. Hermes being sent to reclaim the dog, the deposit was denied by Tantalus. Zeus turned Pandareüs for his theft into a rock, where he stood; and he cast Mount Sipylus a-top of Tantalus, for his perjury [5].

We have put the legend of Tantalus in this place, because he was the father of Pelops.

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[1] Ἐν Σιπύλῳ, ὅθι φασὶ θεάων ἔμμεναι εὐνὰς
Νυμφάων, αἵτ' ἀμφ' Ἀχελώϊον ἐρρώσαντο.—Il. xxiv. 615.

[2] See p. 300. [3] Pindar, Olymp. i.

[4] Hom. Od. xi. 582. [5] Schol. Pind. Ol. i. 97. Ant. Lib. c. 36.

Πέλοψ. *Pelops.*

At an entertainment given to the gods by Tantalus, he is said to have killed and dressed his son Pelops, and set this food before them. Demeter had eaten one of the shoulders before the gods were aware of the horrid banquet of which they were about to partake. At the desire of Zeus, Clotho put all the parts back into the pot, and drew forth from it the boy perfect in all but the shoulder, which was replaced by an ivory one. Poseidon, smitten with the beauty of Pelops, carried him off with his golden horses to the abode of Zeus—Olympus. But when his father had drawn on himself the indignation of the gods, they set Pelops once more among the "swift-fated race of men." [1]

When Pelops had attained to manhood he resolved to seek in marriage Hippodameia, the daughter of Œnomaüs king of Pisa in Elis. An oracle having told this prince that he would lose his life through his son-in-law, or, as others say, being unwilling on account of her surpassing beauty to part with her, he proclaimed that he would give his daughter only to him who should conquer him in the chariot-race. The race was run in this manner: Œnomaüs, placing his daughter in the chariot with the suitor, gave him the start; he followed himself with a spear in his hand, and if he overtook the unhappy lover ran him through. Thirteen had already lost their lives when Pelops came [2].

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[1] Pindar, who (Ol. i.) gives the preceding account, rejects, as was consonant to his piety, the tale of the killing and cooking of Pelops, and says that it was the fiction of some malicious neighbour, on the mother of Pelops missing her son when he had been taken off by Poseidon. The circumstance of the ivory shoulder is plainly a result of metaphorical language, as that of the eating of the shoulder is of verbal ambiguity; *ὠμοφαγία* signifying *raw-eating* or *shoulder-eating*. Heyne regards this legend corresponding with that of Medea, as redolent of the most remote antiquity. We are of the directly contrary opinion, and hold every tale of atrocity to be post-Homeric.

[2] Schol. ad Pind. Ol. i. 114.

Pelops went down in the dead of the night to the marge of the sea, and invoked the god who rules it. Suddenly Poseidon stood at his feet, and Pelops conjured him by the memory of his affection to grant him the means of obtaining the lovely daughter of Œnomaüs, declaring that even should he fail in the attempt, he regarded fame beyond inglorious old-age. Poseidon assented to his prayer, and bestowed on him a golden chariot, and horses of winged speed[1].

Pelops went to Pisa. He bribed Myrtilus, the charioteer of Œnomaüs, to leave out one of the linch-pins of the wheels of his chariot. In the race therefore, the chariot of Œnomaüs broke down, and he falling out was killed. Pelops married Hippodameia, and inherited the kingdom. On Myrtilus claiming the promised reward of his treachery, Pelops threw him into the sea, where he was drowned; but was afterwards, to appease the anger of Hermes the father of Myrtilus, obliged to raise him a tomb at Olympia, and sacrifice to him at it.

The sophist Himerius[2] tells us, doubtless from poems which have perished, that Poseidon taught Pelops to drive his chariot on the surface of the waters, and that he assembled the Nereïdes to celebrate his marriage with Hippodameia, and built for him on the strand of the sea a bridal-chamber of the waves, which arched in purple curves over the marriage-bed.

By Hippodameia Pelops had two daughters, Nicippe and Lysidice, of whom the former married Sthenelus, the latter Mestor, the sons of Perseus; and six sons, Atreus, Thyestes, Copreus, Alcathoüs, Pittheus, and Chrysippus, which last was killed by his brothers Atreus and Thyestes.

When the rage for tracing the religion and civilisation of Greece to Asia and Egypt prevailed, the circumstance

[1] Pind. Ol. i.

[2] Or. i. 6.

possibly of there being a Sipylus in Lydia may have given occasion to the fiction that Pelops the son of Tantalus, one of the most ancient heroes of the peninsula named from him[1], was the introducer of Phrygian culture into Argos, as the peninsula is said to have been at that time called. But it would be extremely difficult, we apprehend, to offer any proof of this migration. Homer, it is pretty evident, knew nothing of it, and his account of Pelops and his family, as we have already observed, has few points of agreement with the tales of succeeding poets.

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[1] Pelops has every appearance of being, like Dolops and Dryops, the personification of some ancient tribe named Pelopes.

Chapter XI.

LEGENDS OF ACHÆA.

Μελάνιππος καὶ Κομαιθώ. *Melanippus et Comætho.*

Artemis was worshiped at Patræ under the name of Triclinia. Her priestess was always a virgin, who held her office till she married. This priesthood was once filled by a beautiful virgin named Comætho. A youth named Melanippus, also distinguished for his beauty, conceived a violent passion for the fair priestess, which was participated in by its object, but the parents of both the lovers refused their consent to the union. Thus thwarted in their lawful wishes, the youth and maiden lost sight of prudence, and they polluted the sanctity of the temple by the unhallowed gratification of their passion. The goddess was offended; disease and pestilence testified to the people her displeasure.

Envoys were sent to consult the Pythian oracle, and the voice of the god fixed the guilt on Comætho and Melanippus, whom he ordered to be sacrificed to Artemis, and a youth and maiden of superior beauty to be offered annually as victims to the goddess. For many years this cruel rite remained in use, and the stream which flowed by the temple derived from it the name of *Implacable* (ἀμείλιχος). An oracle, however, held out hopes of its ceasing, when a stranger should arrive in the country bearing with him an unknown deity.

On the division of the spoils at Troy, Eurypylus the son of Evæmon had gotten a coffer containing a statue of Dionysus, the work of Hephæstus, as was said, and given to Dardanus by Zeus. Cassandra, it was also said, had thrown this coffer in the way of the Greeks, knowing that it would prove injurious to whoever should find it. Eurypylus opening it saw the statue, and immediately lost his senses: his reason however did not entirely depart, and he had lucid intervals. In consequence of this calamity, instead of going home to Thessaly he sailed to Cirrha, and consulted the oracle at Delphi for relief of his disorder. He was directed to take up his abode, and dedicate the coffer, where he should find people sacrificing after a strange fashion. He re-embarked, and the wind carried him to Aroe on the coast of Achæa, where he saw a procession moving along the shore, leading a youth and maiden to be sacrificed on the altar of the Triclinian Artemis. Eurypylus at once perceived the accomplishment of the oracle given to him; the Achæans saw that theirs also was fulfilled, the inhuman sacrifices ceased, the stranger was restored to his reason, the coffer of Dionysus was dedicated, and the river changed its appellation to that of *Mild* (μείλιχος)[1].

Κόρεσος καὶ Καλλιρόη. *Coresus et Calliroe.*

In Patræ stood a temple of the Calydonian Dionysus, whose statue had been brought thither from Calydon. The following legend was related respecting it: While Calydon flourished, a man named Córesus was priest of Dionysus in that country. A maiden named Calliroe became the object of his love, but unhappily the fervour of his attachment only augmented the hatred and aversion of the maiden to her lover. When neither gifts nor entreaties would avail to win her love, the priest in despair turned him to his god, and besought him to avenge his sufferings. The god heard the prayer of the suppliant, and an insanity similar to intoxication fell on the Calydonians, of which many of them perished.

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[1] Paus. vii. 19. It is almost needless now to observe, that the mention of human sacrifices, to say nothing of other points, marks this legend as long posterior to the age of Homer.

In their distress, they had recourse to the oracle of Dodona, so venerated by Ætolians, Acarnanians, and Epirotes. The oracle replied that their calamity was the infliction of Dionysus, and would not cease till Coresus had sacrificed Calliroe, or some one who was willing to die in her stead. It was resolved to obey the oracle. Calliroe could find no one possessed of sufficient affection for her to pay so high a penalty; friends, kindred, parents, all shrunk back, and the unhappy maiden was forced to submit to her cruel fate. As a victim, she was crowned and led to the altar, where Coresus stood to perform the appointed sacrifice; but at the sight of her, love overcame every other sentiment in the bosom of the priest, and he slew himself instead of the beautiful victim. This last and decisive proof of true affection quite vanquished the hitherto relentless maiden; her violent hate was converted into ardent love, and filled with pity for her lover, and shame at her own ungrateful insensibility, she retired to a fountain near the port of Calydon, and there cut her own throat and died. The spring derived from her its name,—Calliroe, i.e. *Fair-flowing*[1].

Σέλεμνος καὶ Ἀργυρᾶ. *Selemnus et Argyra.*

Selemnus was a beautiful youth, who pastured his flocks near the shore of the sea. Argyra, one of the sea-nymphs, beheld and loved him, and frequently emerging from the waters, came to enjoy the society of her lover on the banks of a river. But the beauty of the youth departing, the fickle sea-maiden ceased to regard him, and no longer sought his company. Grief at her loss killed the deserted shepherd, and Aphrodite in compassion changed him into a river of his own name. But his love still continuing, Aphrodite again moved with pity exerted her divine power, and caused him to forget Argyra. The waters of the Selemnus became in consequence a remedy for love, inducing oblivion on those who bathed in them[1].

[1] Paus. vii. 21. The legend was evidently invented to account for the name of the spring. As the reader may perceive, it is the foundation of Guarini's pastoral drama, Il Pastor Fido.

[1] Paus. vii. 23. Near the river Selemnus was the fount Argyra; hence the origin of the legend, so like that of Alpheius and Arethusa, becomes easily explicable.

Chapter XII.

LEGENDS OF THE ISLES.

Τέκταμος. *Tectamus.*

Te'ctamus the son of Dorus was driven out of Thessaly by the Perrhæbians. He passed with his followers over to Crete, which he found inhabited by Autochthones,—the Eteocretans, Cydonians, Curetes, and Dactyli. The Dorians mingled with these, and became the leading people [1]. Tectamus was succeeded by his son Asterion, who married

Εὐρώπη. *Europa.*

Európa was the daughter of Agenor, or according to Homer [2], Hesiod, Bacchylides, and Asius, of Phœnix by Telephassa, and sister of Cadmus. Zeus, becoming enamoured of her beauty, changed himself into a beautiful white bull, and approached her as she was gathering flowers with her companions in a mead near the seashore. Europa, delighted with the tameness and beauty of the animal, caressed him, crowned him with flowers, and at length ventured to mount on his back. The disguised god immediately made off with his lovely burden, ran along the waves of the sea, and stopped not till he arrived in Crete, not far from Gortyna. Here he re-

[1] Diod. iv. Homer (Od. xix. 175.) says Achæans, Eteocretans, Cydonians, the "threefold-divided" Dorians, and the "noble" Pelasgians. As appears to us, it is unreasonable to suppose Dorians in Crete before the time of their great migration. The narrative of the text was therefore invented after that event, and the lines of the Odyssey are probably interpolations. Perhaps it will be found that most of the parenthetic passages in the Homeric poems are such.

[2] Il. xiv. 321. This passage (see above, p. 164.) is probably spurious; the name Europa does not however occur in it. The story seems to have been unknown to Hesiod. Herodotus is the first writer extant who notices it.

assumed his own form, and beneath a plane-tree embraced the trembling maid [1]. The fruits of his caresses were three sons, Minos, Rhadamanthus, and Sarpédon. Asterion king of Crete espoused Europa, and reared her sons. He was succeeded in his kingdom by Minos.

Μινὼς, Ῥαδάμανθυς, καὶ Σαρπηδών. *Minos, Rhadamanthus, et Sarpedon.*

These three brothers fell into discord for the sake of a beautiful youth named Milétus, the son of Apollo and Areia, or of Zeus and Cassiopeia. Miletus testifying most esteem for Sarpédon, Minos chased them out of Crete. Miletus going to Caria, built a town there, which he named from himself. Sarpedon went to Lycia [2], where he aided Cilix against the people of that country, and obtained the sovranty of a part of it. Zeus is said to have bestowed on him a life of treble duration.

Rhadamanthus ruled with justice and equity over the islands. Having committed a homicide, he fled to Bœotia, where he married Alcmena, the mother of Hercules. According to Homer [3], Rhadamanthus was placed on the Elysian Plain among the heroes to whom Zeus allotted that blissful abode. Pindar [4] seems to make him a sovran or judge in the Island of the Blest. Later poets place him with Minos and Æacus in the under-world, where their office is to judge the dead.

Minos married Pasíphae, the daughter of the Sun and Perseis, by whom he had several children, the most celebrated of whom were Androgeüs, Glaucus, Deucalion, Ariadne, and Phædra. The Cretans hesitating to give him the royal dignity after the death of Asterion, to prove his claim to it he asserted that he could obtain whatever he prayed for. Then sacrificing to Poseidon, he besought

[1] Apollod. iii. 1. Moschus, Idyll. ii. Ovid. Met. ii. Nonnus, Dionys. i.

[2] Perhaps the only foundation of this legend was the resemblance of sound between Lycia and Lyctos, a town of Crete.

[3] Od. iv. 564.

[4] Ol. ii. 137.

him to send him a bull from the bottom of the sea, promising to sacrifice whatever would appear. Poseidon sent the bull, and Minos received the kingdom. He ruled, according to Homer[1], for nine years at Cnossus, and was the *intimate friend* (ὀαριστὴς) of Zeus, who gave him wise laws and regulations for his people. Minos was victorious in war, and extended his dominion over the isles of the Ægean.

The bull which Poseidon had sent out of the sea being of large size and of a brilliant white hue, appeared to Minos too beautiful an animal to be slain, and he put him in his herd, and substituted an ordinary bull. Poseidon offended at this act made the bull run wild, and inspired Pasiphae with a strange passion for him, but which she had no means of gratifying. Dædalus, the celebrated Athenian artist, being at that time in Crete, having fled from home for homicide, undertook to accomplish the wishes of the queen. He accordingly formed a hollow cow of wood, covered with the hide of a real cow, in which he inclosed Pasiphae, and placed it in the mead where the bull used to feed. All succeeded as desired, and Pasiphae became the mother of Asterion, called the Minotaur, from his having the head of a bull joined to the body of a man. Minos, in compliance with an oracle, made Dædalus build for him the Labyrinth, an edifice with numberless winding passages and turnings, from which egress was almost impossible for those who entered it. In this he placed the Minotaur, where he preyed on the victims given to him[2]. The principal actions of Minos

[1] Od. xix. 178. It would not appear from this passage, that Minos was the son of Zeus. In Il. xiii. 450. and xiv. 322. he is so called; in the former it is said that he was born in Crete, in the latter (which is probably spurious) that he was the brother of Rhadamanthus. Odysseus (Od. xi. 568.) sees him judging in Erebus. The genuineness of this last passage is very dubious. See above, p. 70.

[2] The Labyrinth is a pure poetic fiction; no such edifice ever did exist in Crete. The real Labyrinth of Egypt gave occasion to it. See Hoeck's Kreta, i. p. 56, *et seq.*

have been already related[1]. He is said to have fallen in a war against Cocalus king of Sicily, who protected Dædalus.

Ἀριάδνη καὶ Φαίδρα. *Ariadne et Phædra.*

Ariadne the daughter of Minos fell in love with Theseus when he came to Crete[2]. She furnished him with the clew which enabled him to thread the mazes of the Labyrinth, and fled with him from her father. But Theseus did not reap the fruits of her love; for when they arrived at the isle of Dia or Naxos, Artemis slew her on the testimony of Dionysus[3]. Another legend[4] says that she was deserted by Theseus, to whom Athena appeared as he slept, and desired him to leave her and make sail for Athens; and that as Ariadne was weeping, Aphrodite appeared to her and consoled her. Dionysus, falling in love with her, made her his spouse[5]; and Zeus bestowed on her immortality. Dionysus gave her a golden crown, which was afterwards placed among the stars.

Phædra was married to Theseus. The tale of her love for her step-son Hippolytus has been already related[6].

Γλαῦκος. *Glaucus.*

Glaucus the son of Minos pursuing, when a child, a mouse, fell into a jar of honey, and was smothered. When he could not be found, his father sent to inquire of the oracle about him. The answer he got was, that there was a three-coloured cow in his herd, and that he who could best tell what she was like could restore his son to life. The soothsayers were all assembled; and Polyidus the son of Coraneus said, her colour was that of the berry of the briar,—green, red, and lastly black. Minos desired

[1] See Legends of Attica.
[2] See above, p. 353.
[3] Od. xi. 325.
[4] Pherecydes, Frag. 58.
[5] Hesiod, Theog. 947, mentions her marriage with Dionysus.
[6] See above, p. 356.

him to find his son; and Polyidus, by his skill in divination, discovered where he was. Minos then ordered him to restore him to life; and on his declaring his incapacity so to do, shut him up in a chamber with the body of the child. While here, the soothsayer saw a serpent approach the body, and he struck and killed it. Another immediately came with a plant in its mouth, and laid it on the dead one, who instantly came to life. Polyidus, by employing the same herb, recovered the child.

Minos, before he let him depart, insisted on his communicating his art to Glaucus. He did so; but as he was taking leave, he desired his pupil to spit into his mouth. Glaucus obeyed, and lost the memory of all he had learned[1].

On taking a survey of the circumstances of these Cretan legends, and the names of the persons who occur in them, it is difficult to avoid recognising a worship of the celestial bodies, more particularly of the Moon, of which last the names of the Minoïc family would all appear to have been appellations. Thus Europa (*Broad-face*) is the daughter of Phœnix (*Red*) and Telephassa (*Far-shining*), and the mother of Minos, a name not unlike *Men*[2] (*Moon*); and she marries Asterion (*Starry*). The wife of Minos is Pasiphae (*All-bright*), the daughter of the Sun and Perseïs; and their daughters are Phædra (*Bright*) and Ariadne (*Much-pleasing*), also named Aridéla[3] (*Very-clear*). The

[1] Apollod. iii. See above, p. 385.

[2] Menoo is the name of the Hindoo legislator: Menes was the first mortal king of Egypt: Manes was the first king of Lydia: Minyas one of the earliest kings of Greece: Minos the first king and lawgiver of Crete. To these Buttmann (Mythol. ii. 232, *et seq.*) joins the German Mannus, *Man;* and supposing this last to be the true meaning of all these names, infers as usual the original unity of all these peoples and their traditions.

[3] Hesych. i. p. 529.

sun and the moon were both regarded as having a great influence on the fertility of the earth; and it was believed that the latter, which was viewed as a female, received all her influence from the former. As we have seen in the case of Io, the moon was represented symbolically as a cow: the sun was in like manner viewed as a bull. Hence then we have Europa passing over the sea mounted on a bull, and hence the love of Pasiphae for the white bull sent up out of the sea by Poseidon, and her offspring by him, the Minotaur (*Minos-*, or perhaps *Moon-bull*), but who was called by the Cretans Asterius (*Starry*). Most of the circumstances mentioned above were the inventions of the Athenians, when they combined their own mythic cycle with that of Crete.

It is by no means improbable that such may have been the origin of the Cretan mythic cycle; but it may also have been, that Minos and his family were real persons, named, as was so frequently the case, after their favourite deities. We are, however, disposed on the whole to regard Minos as a purely imaginary person, and his history as that of a period rather than of an individual. The account of the great power and naval dominion of the Cretans in the Minoïc or ante-Troïc period, seems to rest entirely on the Athenian legends above narrated, from which it was inferred by Thucydides, the introduction to whose admirable work has perhaps exerted an undue influence over the minds of both ancient and modern writers[1].

Αἰακὸς καὶ Τελαμών. *Æacus et Telamon.*

The river-god Asopus married Metópe the daughter of the river-god Ladon, and had by her several children. His daughter Ægína attracting the love of Zeus, the amorous monarch of the gods carried her off, and

[1] Much valuable information on the subject of Crete may be derived from the work of Hoeck entitled Kreta.

struck with a thunderbolt Asopus when he pursued them, and forced him to go home again; and hence it was said, that the waters of the Asopus carried coals along them.

Zeus carried his fair prize into the isle of Œnóne, afterwards named from her Ægina, where she bore him a son named Æacus, who married Endéïs the daughter of Cheiron, who bore him two sons, Télamon and Peleus. By the Nereïs Psámathe, who changed herself into a fount to escape his embraces, he had another son named Phocus, whom his brothers, envying his superior skill in the gymnic exercises, killed with a blow of a discus, and concealed his body in a wood: but the murder coming to light, Æacus drove them both from the island.

Æacus was distinguished for his piety; and when a plague had swept away all the inhabitants of his island, a swarm of ants were, on his prayer to Zeus, turned into men to replenish it[1]. It is also said, that Greece being afflicted with sterility and dearth, on account of the crime of Pelops, who had cut into pieces Stymphalus king of Arcadia, and scattered the pieces about; and application having been made to the oracle, the response given was, that it would only be removed on the prayer of Æacus. The righteous son of Zeus preferred his petition, and the land once more flourished. When he died, the keys of the nether-world were by Pluto committed to his custody.

Télamon, when banished by his father, fled to the neighbouring isle of Salamis, where Kychres the son of Poseidon by Salamis the daughter of Asopus then reigned, having slain a serpent which ravaged the island. He gave his daughter in marriage to Telamon, and left him the

[1] This legend is very pleasingly told by Ovid (Met. vii. 517, *et seq.*). It is indebted for its origin to the resemblance in sound between μυρμηξ, *an ant*, and Myrmidons, the tribe who are said to have dwelt in Ægina. Hesiod (Frag. 37.) would seem to intimate that the island had lain desert till Zeus brought Ægina to it; for he says, that when Æacus grew up, he became weary of solitude, and Zeus, to give him companions, turned the ants into men and women.

kingdom. Telamon accompanied Hercules to Troy; and the hero gave him Hesione the daughter of Laomedon, by whom he had a son named Teucer. By Peridæa the grand-daughter of Pelops he had a son whom he called Aïas; for having prayed to Hercules for male issue, an eagle (ἀετὸς) appeared in answer to his prayer[1].

Ὠρίων. *Orion.*

The hero Oríon is not mentioned in the Ilias. In the Odyssey[2] we are told by Calypso, that "rose-fingered" Eos took him, and that "holy, gold-seated" Artemis slew him with her "gentle darts" in Ortygia. Odysseus[3], when in Erebus, beheld the "huge" Orion, with his brazen club in his hand, pursuing through the asphodel-mead the ghosts of the beasts which he had slain in the lonely mountains.

According to Hesiod and Pherecydes[4], Orion was the son of Poseidon by Euryale the daughter of Minyas; and his father gave him the power of wading through the depths of the sea, or, as others say, of walking on its surface. He married Side, whom Hera cast into Erebus for contending with her in beauty. It is also said that Orion was earth-born.

Pindar[5] made Chios the birth-place of Orion; but by the general consent of writers[6] he was born in Hyria, a town of the Tanagraïc or Theban territory in Bœotia. They relate, that as Zeus, Poseidon, and Hermes were one time taking a ramble on earth, they came late in the evening to the house of a small farmer named Hyrieus. Seeing the wayfarers, Hyrieus, who was standing at his

[1] Apollod. iii. 12. For everything relating to Ægina, see Müller's Æginetica.

[2] Od. v. 121. [3] Od. xi. 572.

[4] Apollod. i. 4. Schol. Nicandri (Gaisford, Poetæ Minores, i. p. 198.). Hygin. P. A. 34.

[5] Hygin. *ut supra*. [6] Hygin. Ovid. Fasti, v. 493.

door, invited them to enter and pass the night in his humble abode. The gods accepted the kind invitation, and were hospitably entertained. Pleased with their host, they inquired if he had any wish which he desired to have gratified. Hyrieus replied, that he once had a wife whom he tenderly loved, and that he had sworn never to marry another. She was dead: he was childless: his vow was binding: and yet he was desirous of being a father. The gods took the hide of his only ox, which he had sacrificed in their honour; they buried it in the earth; and ten months afterwards a boy came to light, whom Hyrieus named Urion or Orion.

When Orion grew up he went to the isle of Chios, where he became enamoured of Mérope the daughter of Œnópion. He sought her in marriage; but while wooing, seized a favourable opportunity, and offered her violence. Her father, incensed at this conduct, having made Orion drunk, blinded him when asleep, and cast him on the sea-shore. The blinded hero contrived to reach Lemnos, and came to the forge of Hephæstus, who taking pity on him, gave him Kedálion, one of his men, to be his guide to the abode of the Sun. Placing Kedalion on his shoulder, Orion proceeded to the East; and there meeting the Sun-god, was restored to vision by his beam. Anxious for vengeance on Œnopion, he returned to Chios; but the Chians, aware of his intention, concealed the object of his search under the ground, and Orion unable to find him retired to Crete[1].

The death of Orion is differently related. As all the legends respecting him are evidently later than the time of Homer, none ventures to assign any other cause to it than the goddess Artemis, whose wrath (though Homer rather says the contrary) he drew on himself. Some said that he attempted to offer violence to the goddess herself; others, to Opis, one of her Hyperborean maidens, and that

[1] Apollod. Schol. Nic. Hygin. *ut supra.*

Artemis slew him with her arrows; others again, that it was for presuming to challenge the goddess at the discus. It was also said, that when he came to Crete, he boasted to Leto and Artemis that he was able to kill any thing that would come from the earth. Indignant at his boast they sent a huge scorpion, which stung him, and he died. It was said, finally, that Artemis loved Orion, and was even about to marry him. Her brother was highly displeased, and often chid her, but to no purpose. At length, observing one day Orion wading through the sea with his head just above the waters, he pointed it out to his sister, and maintained that she could not hit that black thing on the sea. The archer-goddess discharged a shaft: the waves rolled the dead body of Orion to the land; and bewailing her fatal error with many tears, Artemis placed him among the stars[1].

In both the Ilias and the Odyssey, and also in Hesiod, the constellation Orion is frequently mentioned. The question then naturally arises, Which was first, the hero or the celestial *sign*? We think the latter. There is no reason to suppose the practice of fabling that men and other terrestrial objects were raised to the skies to have prevailed in the days of these early poets, who seem to have known no *signs* (τείρεα) but the Bear or Wain, the Pleiades, the Hyades, Orion, his Dog Seirius, and the Neatherd (*Boötes* or *Arcturus*).

Mankind have a great passion for tracing out resemblances, and many legends have thence arisen: the Man in the Moon is a familiar but a convincing instance. The Wain is certainly not unlike a rude sort of carriage: it resembles still more a plough, a name by which it is in some places called. Its likeness to a bear is not so striking; and yet we recollect to have read somewhere, that the

[1] See the authors above quoted.

North American Indians, who most certainly know nothing of Callisto and Arcas, call the Ursæ Major and Minor The Bears.

The Pleiades are generally understood to signify the *Sailing-stars* (from πλέω, *to sail*), as in ancient Greece the time of navigation commenced with their rising and ended with their setting[1]: yet it is not altogether impossible that they may have been originally the Pigeons (πελειάδες)[2], on account of their clustering as it were together. The Hyades are derived from ὕω, *to rain;* yet their Latin appellation *Suculæ* (*little pigs*), which intimates a derivation from ὗς, is perhaps not deserving of absolute contempt[3].

It could have required but a very moderate portion of imagination to liken the large and brilliant constellation of Orion to a hunter, and the bright star behind him to his dog, and to conceive them to be in pursuit of the Bear; who, according to Homer[4], *watches* (δοκεύει) Orion, from whom the Pleiades are also said to *fly*[5]. The Grecian hunter may therefore have seen a chase like his own in the sky, and in process of time the fable may have arisen, that Orion had been a "mighty hunter," who after his death was placed among the stars.

The account of the birth and adventures of Orion given by the poets agrees with this theory. He is the son of Poseidon and Euryale,—and the constellation rises out of the sea; he was carried off by Eos,—and the Dawn as it were takes away the stars; he was slain by Artemis, but

[1] Hesiod, Works and Days, 616.

[2] Athenæus xi. says, that in the Astronomy ascribed to Hesiod they were always called πελειάδες: he gives three instances.

[3] ". . . . . Non ore solutos
Immundi meminere *sues* jactare maniplos,"
is one of the signs of approaching fine weather after rain given by Virgil, Geor. i. 400.

[4] Il. xviii. 488.

[5] Hesiod, Works and Days, 617.

not in anger,—and the gentle but brilliant effulgence of the moon dims and effaces the light of the stars. Finally, the epithets (*nimbosus, procellosus*) given to Orion by the Latin poets, might lead us to a derivation of his name from ὄρω, ὀρίνω, *to rouse up* or *excite*,—more applicable to the constellation than to the hero[1].

[1] On the subject of astronomical mythi, see Müller's Proleg. 191, *et seq.*

Chapter XIII.

MYTHIC WARS AND EXPEDITIONS.

Τὰ Ἀργοναυτικά. *The Argonautic Expedition.*

Jason having undertaken to sail to Colchis for the Golden Fleece[1], applied to Argus the son of Phrixus; who, with the aid of Athena, built for him a fifty-oared galley, called from himself Argo. In her prow Athena set a plank, cut from the speaking-oak of Dodona. When the ship was completed Jason consulted the oracle, and was directed to invite the greatest heroes of the day to share in the dangers and glories of the voyage.

The heroes attended to the call. Tiphys the son of Agnius undertook the office of pilot. The other principal heroes were Orpheus, Zetes and Calaïs, Castor and Polydeukes, Telamon and Peleus, Idas and Lynceus, Hercules, Theseus, Amphiaraüs, Laertes, Autolycus, Menœtius, Actor, Admetus, Acastus, Eurytus, Meleager, Pœas, Periclymenus, Augeas, Iphiclus, Iphitus, Ascalaphus and Ialmenus, Polyphemus, and the fair maid Atalanta. The whole number was fifty[2].

When the heroes were all assembled, they took auguries, and offered sacrifices to Zeus, the Waves and Winds, the Night, and Paths of the Sea. The signs being favourable, they got on board and put to sea. The first land they came to was Lemnos, in which island there were at that time no men, and Hypsípyle the daughter of Thoas governed it as queen. The Lemnian women having, it was said, offended Aphrodite, she caused them to have an ill smell; so that their husbands, unable to endure them,

[1] See above, p. 278.

[2] The lists of the Argonauts differ very much. It was a sort of point of honour with each state to send its national hero in the Argo.

took to their beds the captives whom they had brought from Thrace. The Lemnian wives, incensed at this neglect, murdered their husbands. Hypsipyle alone saved her father, whom she kept concealed. It was just at this crisis that the Argonauts arrived, and they were received by the women with open arms. Hypsipyle became by Jason the mother of two sons, Eunéus and Nebróphonus; and the others were equally fruitful.

Leaving Lemnos, they came to the Dolíones, whose king was named Cyzicus. Having been hospitably entertained by this prince, they set sail in the night, but were driven back by adverse winds. The Doliones taking them to be their enemies, the Pelasgians, attacked them; and several of the Doliones, and among them Cyzicus, lost their lives. With day-light discerning the error, the Argonauts shore their hair, and shedding many tears buried Cyzicus with solemn magnificence.

They then sailed to Mysia, where they left behind them Hercules and Polyphemus; for Hylas, a youth beloved by the former, having gone for water, was laid hold on and kept by the nymphs of the spring into which he dipped his urn. Polyphemus, hearing him call, went with his drawn sword to aid him, supposing him to have fallen into the hands of robbers. Meeting Hercules, he told him what had happened; and both proceeded in quest of the youth. Meantime the Argo put to sea, and left them behind. Polyphemus settled in Mysia, and built Kios: Hercules returned to Argos[1].

The Argo next touched at Bebrycia, where A'mycus

[1] According to Theocritus (Idyll. 13.), the hero proceeded on foot to Colchis. It was an ancient custom of the Bithynians to lament in the burning days of midsummer, and call out of the well, into which they fabled he had fallen, a god named Hylas. This usage was adopted into their mythology by the Greek inhabitants of Kios, and connected in the manner above narrated with the Argonautic Expedition and the history of Hercules. See Müller's Orchom. 293, Dorians i. 347, 451, Proleg. 108. Apollodorus in another place (see above, p. 326.) says, that Hercules was not one of the Argonauts.

the son of Poseidon and Bithynis reigned. Every stranger who arrived in this country was forced by Amycus to engage him at the cestus. He therefore challenged the Argonauts; and Polydeukes engaged and killed him. The Bebrycians, seeing the fate of their prince, fell on the victor; but his companions coming to his aid, they were repelled with great loss[1].

Leaving Bebrycia, they sailed to Salmydessus on the Thracian coast, where Phineus, the prophet-prince, dwelt in blindness and misery. He was the son of Agenor or of Poseidon, and was married to Cleopatra the daughter of Boreas and Oreithyia. She died, leaving him two sons; and he married Idæa the daughter of Dardanus, or, as others say, Eidothea the sister of Cadmus. Jealous of her step-children, she maligned them to their father; who, believing the slander, deprived his sons of sight. The gods, to punish him, struck him blind, and sent the Harpies to torment him: these fell monsters came flying the instant food was set before him, carried off the greater portion of it, and so defiled what they left that no mortal could endure to eat it. Other accounts say, that he was deprived of sight for having revealed to mortals the future, which was shown him by Apollo; or that Poseidon had so punished him for having shown the sons of Phrixus the way to Greece. It is even said that the Argonauts so avenged the blinding of his children. The Argonauts coming to consult Phineus about their future course, he promised to direct them on condition of their delivering him from the Harpies. This they undertook to do. The table was spread: the Harpies instantly descended on and seized the victuals. Zetes and Calaïs the winged sons of Boreas drew their swords and pursued them through the air. It was fated that the Harpies should die if overtaken by the Boreades; but it was equally fatal to these last not to come up with the Harpies. One of the Harpies named Nicóthea or Aéllopus flew to the Peloponnesus,

[1] The combat is described at length by Theocritus, Idyll. 22.

where she fell into a river named Tigris, but which was thenceforth called Harpys. Her sister Ocy'pete flew along the Propontis, and so on till she came to the Echinades, islands beyond the Peloponnesus. Here she *turned back* (ἐστράφη,—whence they were called Strophades), and she and her pursuer fell on the shore together[1].

Freed from his tormentors, Phineus now intructs his deliverers in the nature of their future voyage. The Symplégades[2] were the first danger which they had to encounter. These were huge floating rocks, which were at times driven together by the winds, and crushed whatever came between them. Mist enveloped them, and loud was the crash when they met. Even to the birds was the passage then impossible. Phineus directed the heroes to let fly a pigeon, saying if she came safely through, the Argo might venture to follow her. They obeyed the directions of the prophet; the pigeon passed through safely with the loss of her tail; watching then the recession of the rocks, and aided by Hera, they rowed the Argo vigorously on, and escaped so narrowly, that the rocks as they rushed together carried off some of her stern-works. The Symplegades now became fixed; for so it was in the fates, since a ship had passed through them uninjured.

Having escaped the Symplegades, they came to the Mariándyni, whose king Lycus received them kindly. Here died Idmon the seer, wounded by the tusks of a wild boar. Tiphys also dying here, Ancæus undertook the steerage of the vessel.

Passing then the Thermódon and Caucasus, they at length entered the Phasis in Colchis. Jason lost no time in informing king Æetes of the cause of his coming, and in

[1] According to Apollonius Rhodius (ii. 284.), who followed Hesiod and Antimachus, the Boreades having overtaken the Harpies at the Strophades, left them at liberty on their giving an oath never more to molest Phineus.

[2] Also called the Cyánean Rocks. They are evidently the Wandering Rocks of Homer (Od. xii. 59, *et seq.*) transferred to the Euxine.

requesting him to give him the Golden Fleece. The king assented, provided he could yoke the brass-footed bulls. These were the gifts of Hephæstus to Æetes, in number two, and breathing flame from their throats. When he had yoked these, he was to plough with them a piece of land, and sow the serpents' teeth which Æetes possessed, to whom Athena had given one half of those which Cadmus sowed at Thebes.

Jason was in perplexity about the accomplishment of these hard tasks, when Medea, the daughter of the king, who had conceived a sudden affection for him, proffered her aid, if he would swear to marry her, and take her with him to Greece. Such aid was not to be rejected: the hero swore: Medea, who was an enchantress, gave him a salve to rub his body, shield, and spear. The virtue of this salve would last an entire day, and protect alike against fire and steel. She further told him, that when he had sown the teeth, a crop of armed men would spring up and prepare to attack him. Among these she desired him to fling stones, and while they were fighting with one another about them, to fall on and slay them. The hero followed the advice of the princess: he entered the sacred grove of Ares, yoked the bulls, ploughed the land, and slaughtered the armed crop which it produced. But Æetes refused to give the Fleece, and meditated to burn the Argo and slay her crew. Medea, anticipating him, led Jason by night to the Golden Fleece: with her drugs she cast to sleep the serpent which guarded it; and then she and her brother Absyrtus embarking with him in the Argo, the vessel set sail while it was yet night.

Æetes, on discovering the treachery and flight of his daughter, got on shipboard and pursued the fugitives. Medea seeing him gaining on them *cut* her brother to pieces, and scattered his limbs on the waves: while Æetes was engaged in collecting them the Argo escaped. He went back and buried the remains of his son at a place which he called Tomi (τόμοι, *cuttings*), and then despatched

a number of his subjects in pursuit of the Argo, threatening if they did not bring back his daughter to inflict on them the punishment designed for her.

The Colchians went in all directions in quest of the Argo. As the Argonauts were now sailing by the mouth of the Eridanus, Zeus, incensed on account of the murder of Absyrtus, sent forth a mighty storm; and as they were passing by the Absyrtean isles, the Argo spoke, and said that the anger of Zeus would not be appeased until they went to Ausonia, and were purified by Circe. They sailed therefore along the coasts of the Ligyans and Kelts, through the Sardinian sea, and coasting Tyrrhenia came to Ææa, where Circe purified them.

Coming to the Sirens, Orpheus sang against them. Butes charmed with their melody swam to them, and Aphrodite took him and set him to dwell in Lilybæum. The Argonauts passed through Scylla and Charybdis, and also the Wandering Rocks, over which they beheld flame and smoke ascending, but through which Thetis and the Nereïdes guided them by command of Hera. Passing Thrinakia, the isle of the Sun, they came to Corcyra, the island of the Phæacians. Some of the Colchians who were in pursuit of the Argonauts arriving there, seized on the Argo, and requested Alcinoüs to give Medea up to them. He assented, provided she was yet a maid. His wife Aréte hearing this, lost no time in joining the lovers in wedlock; and the Colchians then fearing to return, settled in the island. Sailing thence, the Argo was assailed during the night by a tremendous storm; but Apollo, taking his stand on the rocks called the Melantian Necks, shot an arrow into the sea: the arrow flashed a vivid light, and the Argonauts beheld an island, on which they landed. As this isle had *appeared* (ἀνεφήνατο) so unexpectedly, they named it Anaphe[1]. Here they erected an altar to Apollo Æglétes (*Lightner*), and offered sacrifices; they thence

[1] Anaphe was one of the Sporades. It and the Melantian Necks were near Thera.

proceeded to Crete, where Talus, prohibiting their landing, was slain by the art of Medea[1]. They watered at Ægina, and arrived at Iolcos after an absence of four months.

No event is more celebrated in the mythic history of Greece than the Argonautic expedition. It has been treated of by many poets, with different circumstances. Homer mentions it[2]: Hesiod[3] briefly narrates its chief events: Pindar[4] sings it in one of his finest odes: Apollonius Rhodius has composed a beautiful epic on it: there is a poem on it which goes under the name of Orpheus[5]: the historian Diodorus relates it: the Latin poet Valerius Flaccus imitated the Greeks: Ovid and others make frequent mention of it.

Though most of the circumstances of the Argonautic expedition are evident fictions, there seems little reason for denying that it has a foundation in truth; and it is by no means an improbable supposition, that it was a commercial voyage to some distant region undertaken by the Minyans, who, as we have seen, were a wealthy, commercial people. To what country they sailed is a question of some curiosity; though to most readers it may appear one of no difficulty, as all the narrators make the Argonauts sail to Colchis for the Golden Fleece.

The Argonautic expedition is noticed by Homer[6]; and undoubtedly the Greeks did not navigate the formidable Euxine in their open boats in the times before the war of

[1] See above, p. 83.
[2] Od. xii. 69.
[3] Theog. 992.
[4] Pyth. iv.
[5] Schneider arguing from its style and diction, Jacobs from its unpoetical spirit, Hermann on metrical grounds, Uckert on account of the scandalous ignorance of geography which it displays, agree in assigning it to the times of advancing barbarism and the struggle against Christianity. With these Müller (Orchom. p. 296.) accords. Others place it in the Alexandrine period. Pherecydes undoubtedly knew nothing of it, for he says (Schol. Ap. Rhod. i. 23.) that it was Philammon, and not Orpheus, who sailed with the Argonauts.
[6] Od. xii. 70.

Troy. It is not clear that they ventured beyond the Hellespont until they had colonised the west coast of Asia; when the Milesians, who were a *manufacturing* people, —which we have no reason for supposing to have been the case with the Minyans,—gradually extended their colonies along the Propontis, and entering the Euxine established their factories and colonies on both its north and south coasts, and even at Colchis its eastern extremity. They exchanged their woollen cloths, wines, and other luxuries, with the Nomades of Scythia, for slaves and for wool, hides, and other raw materials; with the people at the foot of Caucasus, for timber, flax, hemp, bees-wax, and pitch. We do not find the slightest trace of any such commerce in Greece during the Heroic ages: the Achæans and their predecessors were, on the contrary, supplied with luxuries by the Phœnicians. It is, therefore, plain that the Minyans could have had no motive for undertaking a perilous voyage into the Euxine. The name of Colchis was apparently unknown to Homer and Hesiod: Eumelus of Corinth is the first who mentions it: Mimnermus speaks indefinitely of the abode of Æetes[1]. The names of places agreeing with those in the Argonautics, which Strabo asserts were to be found in Colchis and its neighbourhood, prove nothing: they may have been given (as was so usually the case,) in later times, or have been corruptions of barbarous terms. The practice also which he mentions, of placing fleeces in the streams of Caucasus to catch the gold which they rolled down, is not very credible; and it is rather doubtful whether these mountains are auriferous[2]. It is finally to be observed, that another and perhaps an earlier tradition sent the Argonauts to the Tauric Chersonesus[3].

The easterly direction of the voyage being so impro-

[1] See above, p. 56. Demetrius Skepsius (Strabo i.) asserted justly, that Homer knew nothing of the voyage to the Phasis.
[2] Strabo xi. says, that the streams in the country of the Soanes (far from the Phasis) are *said* to roll down gold, which the barbarians receive in perforated troughs and sheep-skins with the wool on.
[3] Müller, Orchomenos, p. 279.

bable, are we not at liberty to suppose that it may have been in reality westerly[1],—a direction in which we have every reason to suppose that the early Greeks did make voyages? The earliest mention of it is in the Odyssey; where Circe, when instructing the hero how he was to reach home, tells him, that beyond the isle of the Sirens lie the Wandering Rocks, which not even the pigeons which brought ambrosia to father Zeus could pass without one of their number being crushed by them, and which smashed all the ships that attempted to sail through. She adds, that the *all-sung* or *all-interesting* (πασιμέλουσα) Argo had alone escaped, as she was sailing *from* the abode of Æetes, by the aid of Hera to whom Jason was dear.

Circe dwelt in the extreme West, and she and Æetes were the children of the Sun by an Oceanide. The Ocean-nymphs all resided with their sire in the western portion of his stream, and there is strong reason to suppose that Helius and the other Light-deities were believed in the Homeric age to reside in the West and not in the East[2]. Why then separate Æetes from his kindred, and place him at the other end of the earth?[3] May not accounts of the gold and of the numerous flocks of Spain have reached Greece through the Phœnicians? and may not Colæus the Samian[4] not have been the first Greek who sailed in that direction, and brought home a rich cargo? We are further to recollect, that the national spirit in Greece appears to have undergone an alteration during the time between

[1] Niebuhr, when giving instances of the inversion of legends, says: "According to one tradition, Argo sailed through the Swimming Rocks, which divide the sea navigated by the Greeks from that which they had not tried, as Cyaneans in the East; according to another, as Planctæ in the West of the Earth." Besides the ancient, he quotes the modern instances of the tradition of the Saxons coming by sea to Germany, founded on their invasion of Britain, and of the story of Shylock being told of a Christian in the time of Pope Sixtus V.

[2] Though Voss, Mythol. Briefe, Brief 57, scouts the opinion of Heyne, that the abode of the Sun was in the West, we are disposed to think that the latter was right, at least for the Homeric times.

[3] See above, p. 245, *note* 3.

[4] Herod. iv. 152.

the Argonautic expedition and the Theban wars, and to have become military and conquering, instead of agricultural, commercial, and peaceful.

On the supposition of the voyage having been to the West, the puzzling circumstance of almost all accounts agreeing to make the Argo return through the Mediterranean becomes explicable. The "all-sung" Odyssey expressly asserted it, and no poet might venture to deny it. It only remained to devise a mode by which she could get round to the western part of that sea. Two great rivers, the Ister and the Tanaïs, were found to disembogue their waters, which flowed from distant and unknown sources, into the Euxine; the Phasis also, a stream of some magnitude, entered it at Colchis. The poets and geographers therefore had their choice of these streams[1]. Accordingly Hesiod, Pindar, and Antimachus conducted the Argonauts up the Phasis into the Ocean, and round to the coast of Libya, across which they carried the Argo on their shoulders (in twelve days, according to the Theban poet,) and launching it on Lake Triton entered the Mediterranean. Hecatæus of Miletus, the predecessor of Herodotus, made them sail up the Nile from the Ocean, and so into the Mediterranean; but Artemidorus of Ephesus, and the geographer Eratosthenes, showed in opposition to him, that the Phasis does not communicate with the Ocean. Pisander and Timagetes, who was followed by Apollonius Rhodius, led them up the Ister, and down one of its branches (the Rhone probably), into the Keltic or Tyrrhenian sea. Timæus, Scymnus, and others, made their course lie up the Tanaïs, to its source, from which they

[1] The chief authorities on this subject are the Scholia on Lib. iv. 259, and 284. of the Argonautics of Apollonius Rhodius. See also Diodorus, iv. With respect to Hecatæus, there is considerable variance in these Scholia:—at ver. 259. it is said, that he brought the Argo up the Phasis and the Nile; but at ver. 284. it is asserted, that he proved, in opposition to Hesiod, that the Phasis did not communicate with the Ocean. This last (which we inadvertently followed above, p. 244.) is undoubtedly wrong: perhaps the Scholion is corrupt; it has a disjointed appearance.

dragged their vessel to another unnamed stream, which carried them into the Ocean, and they sailed home by Gades. The Pseudo-Orpheus leads them up the Phasis, and then down another arm of the same stream, called the Saranges, into the Palus Mæotis, at the head of which they entered a stream (probably the Tanaïs), up which they went, and on the tenth day reached the Rhipæan mountains, where the Argo rushed into that part of the Ocean which "the Hyperboreans call the Cronian Main and Dead Sea." Having rowed for some time through its sluggish waters, they disembarked, and dragging their vessel along came on the sixth day to the country of the Long-lived (*Macrobii*), to whom the poet gives all the qualities and all the felicity of Hesiod's Golden Men. They then reached the land of the Kimmerians, which lay on the same coast; and having passed by the isle Iernis (*Ireland*?), on the twelfth morn the sharp-sighted Lynceus descried on the verge of Ocean "the piny isle, in which is the extensive abode of queen Demeter," as it lay enveloped in mist. Orpheus having warned him of the danger of approaching it, Ancæus steered for the isle of Circe, which they reached on the third day. Leaving it, they entered the strait of Tartessus, and passing the Pillars of Hercules arrived in the Mediterranean.

Such are the various ways by which the Argo was brought from the Euxine into the Mediterranean. Another set of writers, however, namely, Sophocles, in his Scythians; Herodorus of Heracleia, in his Argonautics; Dionysius of Miletus, whom Diodorus follows; and Callimachus,—boldly brought the Argonauts home by the way they went, without any circumnavigation whatever[1].

Τὰ Θηβαϊκα.—*The Theban Wars.*

When Œdipus, on the discovery of his involuntary crime, had either died or abandoned his throne[2], his sons Etéocles

[1] See Müller's Orchom. cap. 12 and 13. [2] See above, p. 303.

and Polyneices agreed to reign year and year about. According to some, Polyneices governed for the first year, and then resigned his throne to his brother; others say that Eteocles was the first occupant of the royal seat: all are agreed that when his year was expired he refused to make way for his brother. Polyneices fled to Argos, taking with him the collar and peplus of Harmonia. Adrastus the son of Talaüs the son of Bias then reigned at Argos. It was night when the Theban exile arrived at the house of the king: before the door he met another stranger, Tydeus the son of Œneus, also a fugitive: a quarrel arose between them: at the clamour Adrastus came forth and put an end to the conflict. An oracle had told this prince that he should marry his two daughters to a lion and a bear, and he now saw its accomplishment, for such were the ornaments on the shields of the strangers. He gave Deïpyla to Tydeus, and Argeia to the Theban prince, engaging to restore each to his country.

The expedition against Thebes was the first resolved on. Each valiant warrior was invited to share in it. The leaders were seven: Adrastus, Amphiaraüs, Cápaneus, Hippómedon,—Argives; Polyneices, a Theban; Tydeus, an Ætolian; Parthenopæus, an Arcadian. Some, instead of Tydeus and Polyneices, name Eteocles, the son of Iphis and Mecisteus.

Amphiaraüs the son of Oïcles was a soothsayer, and he knew by his art that it was fated that Adrastus alone should survive the war: he therefore declined taking part in the expedition, and warned the others against it. Polyneices was advised by Iphis to endeavour to gain Eríphyle, the sister of Adrastus and wife of Amphiaraüs; for on his marriage he had agreed, that whenever he and Adrastus should differ in opinion, the decision should be left to Eriphyle. Polyneices therefore gave her the collar of Harmonia, and the prophet was reluctantly forced to share in the war. He departed with evil forebodings, charging his sons to avenge his fate on their mother.

The host marched to Nemea, where Lycurgus then

reigned. Being in want of water, Hypsipyle, the Lemnian princess, whom her country-women had sold when they found that she had saved her father, and who was now nurse to the infant child of Lycurgus, undertook to guide them to a spring. She left the child Opheltes lying on the grass, where a serpent found and killed him. The leaders slew the serpent, and buried the child. Amphiaraüs augured ill-luck from this event, and called the child Archémorus. They celebrated there funeral games in his honour. Adrastus gained the prize in the horse-race, Eteocles in the foot-race, Tydeus in the cestus, Amphiaraüs in jumping and throwing the discus, Laódicus in casting the javelin, Polyneices in wrestling, Parthenopæus in archery.

When they came to the banks of the Asopus near Cithæron, they despatched Tydeus to Thebes, to claim a restitution of the rights of Polyneices. He arrived as the Cadmeians were feasting in the halls of Eteocles; and, after delivering his embassy, challenged them to a trial of skill and strength, and easily vanquished every one who contended with him. They laid an ambush of fifty men for him on his return, all of whom except Mæon, one of their leaders, he slew[1].

The Argive host appeared before the walls of Thebes. Each chief chose one of its seven gates to attack; Adrastus, the Homolóïan; Capaneus, the Ogygian; Amphiaraüs, the Prœtian; Hippomedon, the Oncaïan; Polyneices, the Hypsistian; Parthenopæus, the Electrian; Tydeus, the Crénian. Eteocles set chiefs equal in number over the Thebans, and prepared vigorously for defence. He consulted Teiresias, who declared that victory would fall to Thebes, if Menœceus the son of Creon gave himself a voluntary victim; and that heroic youth learning the response, slew himself at the gates of the city.

The fight began: the Cadmeians were driven into the city: Capaneus set a ladder against the wall, and was ascending, when Zeus offended at his impious language struck him with a thunderbolt. The Argives fell back, and many were slain. Both hosts resolved that the brothers should decide their quarrel in single combat. They fought, and fell by each other's hands. The battle was rekindled with fury, and the four sons of Astacus greatly distinguished themselves, Ismarus killing Hippomedon, Leades Eteocles, Amphidicus Parthenopæus, and Melanippus wounding Tydeus in the belly. As he lay expiring, Athena hastened to him with a medicine which she had obtained from Zeus, and which would make him immortal. But Amphiaraüs, who hated him as a chief cause of the war, perceiving what the goddess was about, cut off the head of Melanippus, whom Tydeus though wounded had slain, and brought it to him. The savage warrior opened it, and devoured the brain, and Athena in disgust withheld her aid. Amphiaraüs fled from the spear of Periclymenus, along the Isménus. A thunderbolt launched by Zeus opened the ground, and he, his chariot, and his charioteer Bato, were swallowed up. Adrastus alone, owing to the fleetness of his steed Areion, escaped.

Creon, now king of Thebes, forbade the bodies of the Argives to be buried. Regardless of the menaced penalties, Antígone gave sepulture to the body of her brother Polyneices, and was by Creon remorselessly entombed alive. Adrastus flying to Athens took refuge at the altar of Mercy; and Theseus leading an Athenian army against the Thebans, forced them to give the dead bodies to their friends. As Capaneus lay on his burning pyre, his wife Evadne, the daughter of Iphis, flung herself amidst the flames, and died.

Ten years afterwards the children (ἐπίγονοι, *descendants*) of the chiefs who had fallen resolved to avenge the fate of their sires. The god when consulted promised them victory if led by Alcmæon the son of Amphiaraüs. Alcmæon would however first punish his mother; but Eryphile, who had received the peplus of Harmonia from Thersander the son of Polyneices, persuaded both him and

[1] Hom. Il. iv. 283, *et seq.* The people of Thebes are by Homer always called Cadmeians.

his brother Amphilochus to join in the expedition. Ægialeus son of Adrastus, Diomedes of Tydeus, Promachus of Parthenopæus, Sthenelus of Capaneus, Eurypylus son of Mecisteus, were the other leaders. Alcmæon had the chief command.

They ravaged the villages about Thebes. A battle ensued: Laódamas the son of Eteocles slew Ægialeus, and fell himself by the spear of Alcmæon. The Thebans fled. By the advice of Teiresias, they secretly left their city, which was entered and plundered by the Argives, and Thersander placed on the throne.

Alcmæon learning the treachery of his mother against himself, consulted Apollo, and by his advice put her to death. He was immediately assailed by an Erinnys. In phrenzy he roamed through Arcadia, came first to Oïcles, and from him to Phegeus at Psophis, who purified him, and gave him his daughter Arsinoe or Alphesibœa in marriage. He presented his bride with the fatal collar and peplus. A dearth oppressing the land on his account, the god directed him to go to the Acheloüs, and there to build a town. He went to Calydon, thence to Thesprotia, whence he was expelled, and coming to the springs of Acheloüs was purified by the river-god himself, who gave him to wife his daughter Callirrhoe. On the soil just deposited by the stream he fixed his dwelling[1].

Callirrhoe now longed for the collar and peplus of Harmonia, and refused to admit the embraces of her husband until she had obtained them. Alcmæon returned to Psophis, and telling Phegeus that his madness would never end till he had deposited the collar and peplus at Delphi, got them from him; but his servant betraying his secret, the sons of Phegeus by order of their father lay in wait for and slew him. Arsinoe upbraiding them with the murder was put by them into a chest and brought to Agapénor the son of Ancæus, at Tegea, and accused of the crime which they had committed.

[1] Thuc. ii. 102.

Callirrhoe learning the fate of her husband prayed to Zeus, who had loved her, that her sons by Alcmæon might at once attain to manly age, to avenge their father. Her prayer was granted, and they hastened to vengeance. The sons of Phegeus, on their way to Delphi to consecrate the collar and peplus, stopped at the house of Agapenor: here they met the sons of Alcmæon, who slew them, and then went to Psophis and killed Phegeus and his wife. The Psophites pursued them to Tegea; the Tegeans and some Argives aided them, and the Psophites were forced to retire. The youths returned to their mother with the collar and peplus, which by the direction of Acheloüs they consecrated at Delphi, and then went to Epirus, and founded Acarnania.

The Theban war, and the events connected with it, have supplied abundant materials for the poets of every class. Most of its circumstances are alluded to by Homer[1]; and numerous dramas, many of which are extant[2], attest the interest attached to it by the popular mind. Of the truth of the main events, so far as the word truth applies to any mythic narrative, we see no sufficient reason to doubt. That a man expelled, like Polyneices, by his brother from his share in the government, should endeavour to recover it by foreign aid, is in perfect accordance with human nature and with the manners of the age.

Τὰ Τρῳϊκα. *The Trojan War.*

Zeus was, by Electra the daughter of Atlas, the father of two sons, Iásion and Dárdanus. The former was loved

[1] Il. iv. 376, *et seq.* v. 800, *et seq.* Od. xi. 326.

[2] Æschylus' Seven against Thebes; Sophocles' Antigone; Euripides' Phœnissæ and Suppliants. For the Theban wars, see also Diodorus, lib. iv. and the Thebaïs of the Latin poet Statius.

by Demeter; but Zeus coming to the knowledge of this attachment struck him with lightning[1]. Dardanus afflicted at the death of his brother left Samothrace, where they had dwelt, and passed over to the main-land, where Teucer the son of the river Scamander and the nymph Idæa then reigned, from whom the people were called Teucrians. He was well received by this prince, who gave him his daughter Bateia in marriage, and a part of his territory, on which he built a town called Dardanus. On the death of Teucer, he named the whole country Dardania. He left two sons, Ilus and Erichthonius. The former died childless, the latter succeeded his father.

Erichthonius was the most wealthy of men. His three thousand mares and their foals fed in the marsh; and Boreas falling in love with them, changed himself into a horse, and by them had twelve foals, which like the celestial steeds could run on the ears of corn or the waves of the sea[2]. By Astyoche, daughter of the Simoïs, Erichthonius had Tros, who succeeded him on the throne.

Tros married Callirrhoe daughter of the Scamander, who bore him a daughter Cleopatra, and three sons Ilus, Assáracus, and Ganymédes. This last was for his beauty carried off to Olympus by the gods, to be the cup-bearer of Zeus, who gave Tros in compensation some horses of the Olympian breed[3].

Assaracus married Hieromnéme daughter of the river Simoïs, by whom he had Capys, who was by Themis the daughter of Ilus father of Anchises, to whom Aphrodite

[1] Hom. Od. v. 125. Apollod. iii. 11.

[2] Il. xx. 220.

[3] Il. xx. 234. v. 265. This last passage appears to be somewhat in contradiction to Il. xx. 220; but in fact the genuineness of the whole, or at least the greater part, of the speech of Æneas, Il. xx. 199, 258, is liable to very just suspicion. How, for example, can ver. 235 be made to agree with Il. iv. 3, of whose genuineness there can be no doubt?

bore a son, Æneas. By secretly giving mortal mares to the celestial steeds of Tros, Anchises obtained six foals of surpassing fleetness, four of which he kept, and two he gave to draw the war-car of his son[1].

Ilus went to Phrygia, and won at wrestling, in games given by the king, fifty youths and as many maids. The king also in obedience to an oracle, gave him a spotted cow, and told him to build a city where she should lie down. Ilus followed the cow till she came to the hill of Ate (*Mischief*), where he built the town of Ilion, named from himself. He prayed to Zeus to give him a sign, and the following day he found the Zeus-fallen Palladium lying before his tent. This image was three ells long, with its legs joined, holding in one hand an elevated spear, in the other a distaff and spindle.

Laomedon the son of Ilus married Strymo the daughter of the Scamander, or Plakia the daughter of Atreus or Leucippus, by whom he had Tithonus, who was carried off by Eos, Lampon, Clytius, Hiketáon, Podarkes, Hesíone, Killa and Asty'oche, and by the nymph Cálybe, Bucólion.

Podarkes or Priamus reigned over Ilion after his father[2]. He married Hecuba, the daughter of Dymas the Phrygian, and sister of Asius; or, as others say, the daughter of Cisseus. By her he had several children, of whom the chief were Hector, Paris or Alexander, Deïphobus, Helenus, Troilus, Cassandra, Creusa, Polyxene. Cassandra was loved by Apollo, and she consented to admit his embraces if he would give her the gift of prophecy. The god assented, but the princess, now become a prophetess, broke her faith. Unable to recall his gift, Apollo made it useless by declaring that no one should believe her[3]. Alexander carried off Hélena the wife of Menelaüs, and caused the Trojan war.

The cause of this abduction of Helena is not given by

[1] Il. v. 268.

[2] See above, p. 327.

[3] See above, p. 92. This story of Cassandra was unknown to Homer.

Homer, but the later poets took care to supply the deficiency. They also invented the following pretty legend of the birth and previous life of Paris.

When Hecuba was about to lie-in of Paris, she dreamed that she brought forth a burning torch, which set all Ilion in flames. On telling this dream to Priam, he sent for his son Æsacus, by his former wife Arisba the daughter of Merops, who had been reared and taught to interpret dreams by his grandfather. Æsacus declared that the child would be the destruction of his country, and recommended to expose him. As soon as born, the babe was given to a servant to be left on Ida to perish. The servant obeyed, but on returning at the end of five days, he found that a bear had been nursing the infant. Struck with this strange event, he took home the babe, reared him as his own son, and named him Paris. When he grew up he distinguished himself by his strength and courage in repelling robbers from the flocks, and the shepherds named him Alexander[1]. He married Œnóne the daughter of the river Kebren, who had been taught prophesy by Rhea. Œnone warned him against sailing after Helena, and when she could not dissuade him, told him to come to her whenever he was wounded, for she alone could cure him. When therefore Philoctetes had wounded him with the arrows of Hercules, he desired to be borne to Œnone; but offended by his desertion of her she refused to aid him, and Paris died on his return to Ilion. Repenting, she hastened with her remedies, but arriving too late she strangled herself through grief.

The birth of Helena has been already related[2]. Homer only tells us that she was the daughter of Zeus, and married to Menelaüs. Later poets say that her hand being sought by all the princes of Greece, Tyndareus was in doubt how to act, fearing riot and tumult; when Odysseus one of the suitors, not being very confident of success, proposed to him that if he would get him Penelope the daughter of his brother Icarius, he would devise a plan that no discord should arise among the suitors. Tyndareus agreed, and Odysseus then desired him to exact an oath from them, that if any one should attempt to injure the fortunate candidate, they would all aid him in getting satisfaction. The suitors swore: Tyndareus chose Menelaüs, and procured his niece for Odysseus.

[1] Ἀπὸ τοῦ ἀλέξειν τοὺς ἄνδρας.
[2] See above, p. 390.

When Paris carried off Helena, the princes were summoned to assist in recovering her. The place of rendezvous was Aulis of Bœotia. Thither came the venerable Nestor, with his sons; Odysseus, son of Laertes; Diomedes, son of Tydeus; Sthenelus, son of Capaneus; Aias and Teucer, sons of Telamon; Achilles, son of Peleus; Patroclus, son of Menœtius; and all the other valiant heroes of Greece; and the command being given to Agamemnon, king of Mycenæ, the elder brother of Menelaüs, they embarked on board near twelve hundred ships[1], and sailed across the Ægean.

The war lasted ten years with various success, for the Trojans were powerfully aided from Thrace, Mysia, Lycia, Phrygia, and all the surrounding countries. At the end of the ten years, after several of the bravest warriors had fallen on either side, the city was taken by the stratagem of a wooden horse filled with warriors[2] which was introduced into it. Troy was pillaged and burned, its women and children led away captives, its wealth divided among the victors.

The principal heroes who fell on the side of the Trojans were Hector, Paris, Deïphobus, Troïlus, and other sons of Priam (the aged monarch perished in the capture of the city); Sarpedon, prince of Lycia, the son of Zeus; Rhesus, king of Thrace; Memnon, son of Tithonus and Eos. On the side of the Greeks, fell Achilles,

[1] See the Catalogue, Il. ii.
[2] Od. iv. 271, *et seq.* xi. 523, *et seq.*

Antilochus, Tleptólemus the son of Hercules, Protesilaüs, Patroclus, Aias, and others of less note. The particulars of the war are too well known to require to be narrated.

Poetry of the highest order has been consecrated to the "tale of Troy divine," and given it an importance beyond that of any other story. What were the real causes which led to the Trojan war it is now perhaps impossible to ascertain; ingenuity may labour in devising motives for this earliest crusade, as we may call it, of Europe against Asia, but the abduction of Helena will still remain one of the most likely causes that can be assigned. From both the Theban and the Trojan wars we may infer, that in what we call the Achæan period, the whole or greater part of the Peloponnesus was united under one sceptre, and that all its forces could be directed to one object: an insult offered to his family honour may easily have induced its monarch to call his vassals and allies to arms[1].

The number of Achæan warriors before Troy must undoubtedly have been considerable for those times: Agamemnon tells them[2], that they were more than as ten to one to the inhabitants of the town. The total of the ships given by the Catalogue is one thousand one hundred and eighty-six; and taking a mean between the fifty men which the vessels of Philoctetes carried, and the one hundred and twenty men who went on board those of Bœotia, the entire number of the Grecian army must have been one hundred thousand eight hundred and ten men, —a number utterly incredible for those times, and nearly equal to all that united Greece (Thessaly and northern Bœotia excepted), when fighting on her own soil for

[1] The Peloponnesians were obliged to give their service, Il. xxiii. 296. Ambassadors were sent to the other parts of Greece, Il. xi. 769, *et seq.*

[2] Il. ii. 123.

liberty and existence, could oppose to the host of Mardonius at Platæa[1]. The Macedonian king, when marching to the overthrow of the Persian empire, led but thirty-four thousand Greeks over the Hellespont. Thucydides saw the difficulty, and endeavoured to remedy it by supposing what there is no instance of in ancient history, namely, that the whole army was never at one time before Troy, but a part engaged in plundering expeditions, another part in tilling the Chersonesus[2]. The Catalogue however, on whose authority the great number of the Grecian army rests, is evidently the work of times long posterior to the war; it was peculiarly liable to interpolation, of which it bears evident marks, as also of a desire to flatter national and local vanity; and the number of ships and men which it assigns to some places is unreasonably large;—Athens, for instance, sending to a distance in a quarrel not her own nearly one half of the number which she could oppose to the barbarians at Marathon.

Perhaps we should be nearer the truth, in supposing that the monarch of the Peloponnesus, and of the islands, led with the aid of his allies, principally the chiefs of Thessaly[3], an army of from thirty to forty thousand men to Troy, and after a protracted siege took that town and plundered it.

Οἱ Νόστοι. *The Returns.*

The Returns were the title under which the adventures of the heroes of Greece after the capture of Troy were

[1] Herod. ix. 29.

[2] Thuc. i. 10, 11. The authority of this great historian weighs in general too much respecting the mythic times. We should recollect how inadequate his means of information were, writing as he did so many centuries after the events.

[3] According to the Catalogue the Peloponnesians were forty thousand nine hundred and seventy; the Thessalians, twenty-three thousand eight hundred; those of Hellas Proper, twenty-five thousand six hundred and ninety.

sung. There were numerous poems on these subjects; but the Odyssey, or Return of Odysseus, so far eclipsed all others, that it alone came down to posterity. It is chiefly from it that we are to learn the fate of the other heroes.

Ἀγαμέμνων. *Agamemnon.*

The Greeks, after they had taken Troy, held a council to deliberate on their return home. Agamemnon advised to stay some days, and offer sacrifices to conciliate the gods: Menelaüs urged an immediate departure: the chiefs and the people were divided. Next morning Menelaüs, Nestor, Diomedes, Odysseus, and one half of the army, passed over to the isle of Tenedos. Odysseus however quitted them, and returned to Agamemnon; and the others, with the exception of Menelaüs, sailed away and reached their homes in safety[1].

Cassandra the daughter of Priam had fallen to the share of the king of Mycenæ in the division of the spoil, and she was the companion of his return. A storm arising, he was driven to that part of the coast where Ægisthus the son of Thyestes resided. During his absence Ægisthus had carried on an adulterous intercourse with his wife Clytæmnestra, and he had set a watchman, with a promise of a large reward, to give him tidings of the return of the king. As soon as he learned that he was on the coast, he went out to welcome him, and invited him to his house. At the banquet in the evening, he with the participation of Clytæmnestra placed twenty men in concealment, who fell on and slaughtered him, Cassandra, and all his companions; who, however, died not unrevenged, for Ægisthus alone was left alive[2].

Ægisthus now occupied the throne; but Orestes the son of Agamemnon was still alive. He had been saved by one of his sisters, and sent to Phocis to Strophius,

[1] Od. iii. 137, *et seq.* [2] Od. iv. 512, *et seq.* xi. 405, *et seq.*

with whose son Py'lades he formed a strict friendship. When he grew up he and Pylades secretly returned to Mycenæ[1], where he killed his mother and Ægisthus. The Erinnies of his mother persecuted him. He fled to Delphi, whose god had urged him to commit the deed, and thence went to Athens, where he was acquitted by the Court of Areiopagus. He took possession of the throne of his father, and married Hermíone the daughter of Menelaüs, by whom he had Tisámenus and Penthilus, who were driven from their country by the Heracleides. Some say that Orestes killed at Delphi Neoptolemus the son of Achilles, to whom Menelaüs had given Hermione in marriage.

The daughters of Agamemnon were Laodice or Electra, Chrysothemis, and Iphianassa or Iphigeneia. The tale of the sacrifice of this last at Aulis to obtain a favourable wind; of her deliverance by Artemis, who transported her to the Tauric Chersonesus to officiate there at her blood-stained altars; of her brother and Pylades arriving there, her saving their lives and escaping with them,—is a manifest fiction of later times, when the Greeks had become acquainted with the human sacrifices and barbarous rites of distant tribes, and long posterior to the days of Homer.

The destinies of "Pelops' line" were a fruitful source of materials to the Attic dramatists. They are the subjects of some of their finest pieces which have come down to us; but they underwent modification in the hands of each dramatist, who constructed the tale as best suited the object he had in view. Æschylus has left us a magnificent trilogy—the Agamemnon, Libation-bearers, and Eumenides—on this story; Sophocles, his Electra; Eu-

[1] Homer (Od. iii. 307.) says he came in the *eighth* year from *Athens.*

ripides, his Orestes, Electra, and Andromache. It is a curious employment to compare the dramas of these three great poets which treat of the same subject, i.e. the Libation-bearers and the two Electras, and to mark the different characters of the authors. It is, however, not acting with perfect fairness by Euripides, to set one of his very worst pieces against two of the best of those of his rivals.

Μενέλαος. *Menelaüs.*

Menelaüs stayed at Tenedos after his companions, whom he overtook at Lesbos. He and Nestor kept company until they reached Cape Sunion in Attica. Apollo here slew with his "gentle darts" Phrontis, the pilot of Menelaüs's ship, who was obliged to stay to bury him. Having performed the due rites, he again put to sea; but as he approached Cape Maleia, Zeus sent forth a storm which drove some of his vessels to Crete, where they went to pieces against the rocks. Five, on board of one of which was Menelaüs himself, were carried by the wind and waves to Egypt[1].

During the eight years of his absence Menelaüs visited all the adjacent coasts, Cyprus, Phœnicia and Egypt, the Æthiopians, Sidonians and Erembians, and Libya[2], where the lambs are born horned, and the sheep yean three times a year, and milk, cheese, and flesh are in the utmost abundance, for king and shepherd alike. In these various countries he collected much wealth; but leaving Egypt on his voyage homeward, he neglected offering sacrifices to the gods, and was in consequence detained by want of wind at the isle of Pharos, which was distant from Egypt a day's sail of a ship with a favouring

[1] Od. iii. 276, *et seq.*

[2] Od. iv. 81, *et seq.* We thus see that Menelaüs visited all the eastern as Odysseus did all the western part of the Mediterranean. Libya must have bordered on the Lotus-eaters.

breeze[1], and which had a good harbour, where mariners used to put in to water. They were here twenty days: their stock of provisions were nearly run out, and they were obliged to pass the day in endeavouring to catch fish to support them; when the sea-nymph Eidothea the daughter of Proteus met Menelaüs wandering alone, and informed him how to catch her father, and learn from him what he was to do. Menelaüs followed her directions; and by the advice of the old sea-god[2] he returned to the river Ægyptus, and there offered due sacrifices to the immortal gods. A favourable wind was then sent by them, which speedily carried him homewards; and he arrived in his native country on the very day that Orestes was giving the funeral feast for his mother and Ægisthus, whom he had slain[3].

Helena was, according to Homer, the companion of all the wanderings of Menelaüs; but the Egyptian priests told Herodotus[4], that Paris was driven by adverse winds to Egypt, where Proteus, who was then king, learning the truth, kept Helena and dismissed Paris; that the Greeks would not believe the Trojans, that she was not in their city, till they had taken it; and that then Menelaüs sailed to Egypt, where his wife was restored to him. The good Halicarnassian takes some pains to prove that Homer must have known all this, never suspecting his friends the priests of having manufactured the whole tale out of a few passages of that poet. Euripides, in his romantic drama of Helena, has followed this Egyptian account.

[1] Pharos was in reality only seven stadia from the land. We will here correct an erroneous assertion which we made in p. 233. According to Scylax and Strabo the isle of Pharos *had* a port, but it was destitute of fresh water. The isle is at present submerged. We must also inform the reader that the assertion in p. 82, *note* 2, is incorrect: see Il. ix. 468.

[2] See above, p. 218.

[3] Od. iv. 351, *et seq.*

[4] Herod. ii. 113—121.

Ὀδυσσεύς. *Ulysses.*

Odysseus sailed with the part of the army which left Agamemnon as far as Tenedos; but he there quitted them and returned to the king[1]. On again setting out homewards[2] he landed in the country of the Ciconians in Thrace, where his men took and burned the town of Ismarus; but delaying on the coast and feasting, they were attacked by the Ciconians and driven to their ships, with the loss of six men out of each. Sailing thence they were assailed by a storm, from which they were obliged to seek refuge on shore. On the third day, the weather clearing, they put again to sea, and had a prosperous voyage till they were doubling Cape Maleia, when a violent north-east wind arose, and carried them to the country of the Lotus-eaters.

The wanderings of Odysseus until his arrival in the island of the Phæacians have been already related[3]. He was most hospitably received by Alcinoüs the king of that people, and one of their magic vessels conveyed him and the gifts which they had given him to his native isle; the sailors departed, leaving him, who was asleep, with his wealth on the shore. On awaking he was informed by Athena where he was; and going to the house of his swineherd Eumæus, there met and revealed himself to his son Telemachus. After a variety of adventures, he succeeded in killing the princes who wooed his chaste spouse Penelope and wasted his substance.

The mythic history of Greece may be considered to terminate at this point. The Migration of the Dorians, commonly called the Return of the Heracleides, who are said to have invaded the Peloponnesus in the reign of Tisámenus the son of Orestes, eighty years after the

[1] Od. iii. 162.
[2] Od. ix. 39, *et seq.*
[3] See above, Part I. ch. 19.

Trojan War, though mingled with many fabulous circumstances, is to be regarded as a portion of true history. With the termination of the Returns the gods cease to appear visibly among men and mingle in their affairs: the oracle and the soothsayer alone remain to give a tinge of the supernatural to events: the wonderful is now confined to the display of human powers and virtues, to the heroism of an Aristómenes, the self-devotion of a Codrus. The purely mythic is succeeded by the mytho-historic, in which truth struggles against fable and prevails over it. This portion reaches to the end of the Persian war: its chief repository are the captivating Muses of Herodotus. After this period Grecian history becomes contemporary, and as credible as any history exposed to the influence of party-spirit and local prejudices.

MYTHOLOGY OF ITALY.

Chapter I.

INTRODUCTION.

Early State of Italy and Rome.

No fact of the times anterior to history seems to be more satisfactorily ascertained, than that of Italy having been long before the foundation of Rome a highly populous and industriously cultivated region. But all records of those times, if such did ever exist, are lost never to be recovered; and it is only from the remains of their operations on the solid surface of the earth—their gigantic buildings, lakes, and canals—that we are left to conjecture the state of the ancient inhabitants of Italy[1].

In the times of the early history of Rome, three principal nations possessed the central part of the Peninsula. These were the Etruscans, the Latins, and the Sabellians. The city of Rome, whose origin is involved in such obscurity, rose on the confines of these three nations: her population was formed out of them: she derived from them all her institutions; and among others her religious doctrines and rites, which she moulded and mingled in such a manner as to make it now nearly impossible to assign with any certainty to each its part in the combined whole which Roman story displays.

Popular poetry is, as the example of ancient Greece shows, the great preserver of the popular religion in a society where it is of a complex and varied nature. That

[1] Niebuhr's Roman History, vol. i.

of Greece teemed with legends of the adventures of its gods; each of which became the theme of popular verse, passed from mouth to mouth, was sung at the festivals of the deity whose acts it recorded, was varied, changed, and modified by each narrator; and when at length, by opening an intercourse with Egypt, Greece obtained, in the papyrus, the means of preserving her literature, numbers of these legends were secured from the weakness and defects of the memory. Thousands of others still floated about, and were gradually sunk in the stream of oblivion.

But in Italy the case was different: the people of this country seem not to have possessed the lively fancy and ready invention of the natives of Hellas. Their religion was, as far as we can discern, of a more serious and simple character. No wars or crimes seem to have polluted the beings whom they adored; and the virtue of the Italian maids and matrons was safe from the lust of the gods who ruled over mankind[1]. Hence the most fruitful source of Grecian legend was wanting in Italy; and the poet, when he would raise a hymn to accompany the sacrifice to a god, could only, like a Christian bard, extol his goodness and implore his favour. When, therefore, the papyrus made its way to Italy, though it might have found numerous ballads in praise of illustrious men, and hymns in honour of the gods to record, it met no love-adventures of the latter to impress on its pages. The cause of this character of the Italian religion it is scarcely possible to assign. It cannot justly be imputed to the rigid spirit of caste which some think prevailed in that country; for India, where caste has subsisted from time immemorial, is richer in theological legendary lore than even Greece, the Mother of Fable.

[1] See the praises which Dionysius (Antiq. Rom. i. 18, 19.) bestows on this account on the religion of the Romans. The birth of Romulus and Remus was evidently a fiction of the times when the Romans were become acquainted with the mythology and history of Greece.

Besides the religious systems and deities of the three nations above enumerated which Rome adopted, she early, —even in the regal period,—began, with that facility which always distinguished her, to appropriate the gods of Greece. Her knowledge of them was, it is probable, chiefly derived from the Grecian colonies in Italy; from whom she also obtained those oracles called the Sibylline Books, which are known to have been Greek, and which always enjoined the adoption of Grecian rites and Grecian deities.

When her arms had penetrated to the south of the Peninsula, and the cities of Magna Græcia acknowledged her dominion, poets of this country sought the favour of the Mistress of Italy, by celebrating her origin and her deeds in her own language. Nævius sang, in Saturnian verse, (the ancient measure of Italian poetry,) the chief events from the voyage of Æneas to the end of the first Punic war. Ennius boldly and contemptuously sought to banish the rude free form of measure in which the Romans at their banquets sang the deeds of their fathers, and digested in Grecian hexameters the events which it recorded into his Annals. Grecian forms now supplanted all the old Italian ones: Grecian mythology, with all its legends, was rapidly poured in upon Rome. Each succeeding age saw the Græco-mania increase: the people of education looked with contempt on the rude lays of their forefathers and their simpler religion; the homely old ballads of the Cossi and Cethegi fell into oblivion: the entire literature of Rome became Grecian; and but for the meritorious efforts of Ovid, who to the genius of a poet united the diligence of an antiquarian, we should have hardly an Italian legend remaining. His works, with those of Virgil, who possessed the same qualities, and some short notices in Varro, Cato, the historians, and the Fathers of the Church, Augustine, Arnobius, and Lactantius, are almost the only sources whence any account of the old mythology of Italy can be derived. But on reading these poets, we cannot fail to be struck with the manner in

which it was attempted to force ancient rites and monuments into an accordance with the Grecian legends, and to discern the influence of the humanising system of Euhemerus introduced by Ennius into Rome,—a system which, wherever adopted, has the certain effect of depriving popular religion of all its charms.

We will attempt to give a slight idea of the character of the religious systems of the three nations from whom Rome derived her religion, and shall then enumerate the principal deities she worshiped, with the very few legends of them that remain.

The Etruscan Religion.

The disposition of the Etruscans was melancholy and serious; their form of government a rigid aristocracy, administered by an hereditary race or caste of priestly nobility. Their religion was founded on peculiar views of the world and its periods, and the art of learning the will of the supernal powers by the thunder, the lightning, and other aërial phænomena. The rules and principles of this science were contained in books ascribed to a subterranean demon named Tages, who, the Tuscan legend said, had risen up, a babe in form, an aged man in wisdom, from under the soil before the plough of a peasant of Tarquinii as he was at his work, and who instructed the people in divination[1].

The Etruscans worshiped a supreme god, whom they called Tina, answering to the Jupiter of the Romans, the Zeus of the Greeks. They held that he was aided by a council of twelve gods, six male and as many female. These were called by the general name of *Consentes* or *Complices* (the Latin of the Etruscan word), according to Varro[2], because they are born and die together. The same writer tells us that their individual names were

[1] Cic. De Div. ii. 23. Ovid, Met. xv. 558. Joh. Lydus, De Ostentis, iii.
[2] *Apud* Arnobium, iii. 123.

unknown. The general Etruscan term for a god was Æsar[1].

Tina, Kupra and Ménerfa (the two latter deities answering to the Juno and Minerva of the Romans), had always contiguous temples in the citadel of every Etruscan city[2]. Hence the united temples of Jupiter, Juno, and Minerva, which crowned the Capitol at Rome.

A goddess named Nortia, answering to the Roman Fortuna, was worshiped at the Tuscan city of Vulsinii[3]. Vertumnus also was one of the deities of Etruria.

The Lares, which form so conspicuous a portion of the Roman religion, it is probable belonged originally to the Etruscan system. Their name is Tuscan, and seems to signify *Lord*, as it is prefixed to the names of the Tuscan Lucumones or nobles[4].

As soon as an intercourse was opened between Etruria and Greece or her colonies, the Grecian mythology made most rapid progress in that country; and the deities and legends of Greece became so closely interwoven in the system of Etruria, that it is with the utmost difficulty any vestiges of the original domestic system can be traced[5].

The Romans, previous to their acquaintance with Greece, always looked up to Etruria as their instructress. The patrician children were sent thither for education; all the royal and consular ornaments were borrowed from that country; and the science and the religious ceremonies of Rome were almost entirely derived from Etruria.

The Latin Religion.

Late writers have made it extremely probable that the Latins were a mixed people, formed out of the aboriginal

[1] Suetonius, Octav. 97.
[2] Servius ad Æn. i. 422.
[3] Livy, vii. 3.
[4] In the Latin language *Lar*, the deity, makes *Laris* in the genitive. When applied to men its genitive is *Lartis*. This was evidently done for the sake of distinction.
[5] See Müller, Die Etrusker.

inhabitants of the country, and the Pelasgians, that extensive race which originally possessed Greece and a portion of Lesser Asia. This is perhaps the best principle on which the great similarity of the Latin and Greek languages can be accounted for; and it will also in a great measure, taken however in combination with the general one, explain the agreement of their religious systems, and the facility with which the religion and mythology of Greece were adopted at Rome.

The Latins were a people who carried agriculture to a high degree of perfection; so much so, that the Pomptine marshes, so pestilential and deserted under the dominion of ancient and modern Rome, were in remote times the seat of twenty-three flourishing towns [1]. This will perhaps best account for the circumstance of so much of the religion and so many of the deities of Rome being of a rural character.

The greater part of the Roman gods may be regarded as those of their Latin forefathers.

The Sabellian Religion.

Under the name of Sabellians may be comprised all the tribes of the Apennines east of Latium. It is therefore inclusive of the Sabines, Samnites, Marsians, and all their kindred clans; and it is by no means improbable, that the Umbrians to the north and the Oscans to the south of them were of the same race with the Sabellians.

The rigid virtues of a portion of the Sabellian race, particularly the Sabines, were always the theme of praise at Rome. Grazing and agriculture were the chief employments of these hardy tribes, and their religion was intimately connected with these arts; and consequently, we may suppose, bore much resemblance to that of the Latins. It has always been asserted that a great portion of the Roman religion was of Sabine origin. Virgil attributes the first culture of the vine to Sabinus, a deity of the Sabines, mortalised indeed by him, as were all the ancient gods of Italy, according to the prevailing fashion of his day. Mamers or Mars, the tutelar god of Rome and the fabled sire of its reputed founder, was also a Sabellian deity: an erect lance was the symbol before which he was worshiped. The Marsian portion of this race were as remarkable for their skill in detecting the will of the gods in the flight and voice of the birds, as the Etruscans for discerning it in the electric phænomena of the sky.

[1] Pliny, iii. 5.

Such is a very slight sketch of the religious systems of the ante-Roman nations of central Italy. We now proceed to the fragmentary notices of the deities adored at Rome in the period of which the history has come down to us.

One of the most remarkable features in the ancient Roman religion is, that though it admitted not the births, marriages, and generations of its deities, like that of Greece, it usually represented them in pairs, consisting of a male and a female. Thus we find Tellumo and Tellus, Saturnus and Ops, Dianus and Diana, Lupercus and Luperca. This principle was even extended to the vital powers: hence *animus* and *anima*, and hence perhaps also the *Populus* (masc.) and the *Plebs* (fem.) into which the population of Rome and other Italian towns was divided [2].

The Romans distributed their deities into two classes, resembling the original division of the patriciant ribes; namely, Gods of the Greater and Gods of the Lesser Houses (*Dii Majorum et Minorum Gentium*). In the former division, also called the Select Gods, they placed the following twenty deities:—Janus, Jovis, Saturnus, Genius, Mercurius, Apollo, Mars, Vulcanus, Neptunus,

[1] . . . . . paterque Sabinus
Vitisator, curvam servans sub imagine falcem.—Æn. vii. 178.

[2] Niebuhr's Roman History, i. 365.

Sol, Orcus, Liber Pater, Tellus, Ceres, Juno, Luna, Diana, Minerva, Venus, and Vesta. The Lesser Houses contained all the remaining deities.

Twelve[1] of these greater gods were, like the Etruscan deities, named Consentes. Their names were thus put into hexameters by Ennius:

> Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars,
> Mercurius, Jovis, Neptunus, Vulcanus, Apollo.

The ancient annals also gave the following list of deities worshiped by Tatius the Sabine king[2]:—Ops and Flora, Diovis and Saturnus, Sol and Luna, Vulcanus and Summanus, Larunda, Terminus, Quirinus, Vertumnus, Lares, Diana, and Cloacina.

[1] The Greeks also worshiped and erected altars to *twelve* gods in common, at Athens, Olympia, and elsewhere (Thucyd. vi. 54.). Varro (De R. R. i. 1.) enumerates the following twelve *Dii Consentes* of the country:—Jovis and Tellus, Sol and Luna, Ceres and Liberus, Robigus and Flora, Minerva and Venus, Lympha and Bonus Eventus.

[2] Varro, De L. L. We are not to regard this by any means as a genuine tradition: it only testifies for the antiquity of the gods enumerated in it.

Chapter II.

DII MAJORUM GENTIUM.

As no regular order prevails among these gods, we shall not confine ourselves to that given by Varro, but commence with the Consentes, placing the males before the females, and giving the first place to him who corresponds to the Grecian Zeus.

Jupiter or Jovis.

The name Jupiter is, according to all probability, the Ζεὺς πατὴρ of the Greeks Latinised by those natives of southern Italy, such as Ennius, who wrote in the Latin language. The original word was that given in the lines of this poet just quoted,—Jovis, or according to Varro Diovis. As this writer speaks of three hundred gods of this name, it is probable that Diovis like Deus or Dis originally merely signified *God;* and in such monuments as we may suppose to be unaffected by Grecian ideas we do not meet Jupiter, like Zeus, unaccompanied by an epithet.

The principal Jupiter was the Capitoline, or the Jupiter Optimus Maximus, whose temple combined with those of Juno and Minerva adorned the Capitol in Rome, and who was regarded as the great guardian of the fortune of the city[1].

Jupiter Elicius was so named, as we are told, from the following circumstance[2]. In the time of Numa there occurred great thunder-storms and rain. The people and

[1] Jupiter arce sua cum totum spectat in orbem,
Nil nisi Romanum quod tueatur habet.—Ovid, Fasti, i. 85.

[2] Ovid, Fasti, iii. 285, *et seq.*

their king were terrified, and the latter had recourse to the counsel of the nymph Egeria. She informed him that Faunus and Picus could instruct him in the mode of appeasing Jupiter, but that he must employ both art and violence to extract the knowledge from them. Accordingly by her advice he placed bowls of wine at a fountain whither they used to come to drink, and concealed himself in a neighbouring cavern. The rural gods came to the fount, and finding the wine drank copiously of it: they immediately afterwards fell asleep, and Numa quitting his retreat came and bound them. On awaking, they struggled, but in vain, to get free; and the pious prince, apologising for what necessity had obliged him to do, entreated that they would inform him how Jupiter was to be appeased. They yielded to his prayer, and on his loosing them drew down ("*eliciunt*") Jupiter by their charms. He descended on the Aventine hill, which trembled beneath the weight of the deity. Numa was terrified, but recovering he implored the god to give a remedy against the lightning. The ruler of the thunder assented, and in ambiguous terms conveyed the relief: "Cut a head" —"of an onion from my garden" subjoined the king, —"of a man"—"the topmost hairs" quickly replied Numa;—"I demand a life"—"of a fish." The deity smiled, and said that his weapons might thus be averted, and promised a sign at sun-rise the following morning.

At dawn the people assembled before the doors of the king: Numa came forth, and seated on his maple throne looked for the rising of the sun. The orb of day was just wholly emerged above the horizon, when a loud crash was heard in the sky: thrice the god thundered, without a cloud; thrice he sent forth his lightnings. The heavens opened, and a light buckler came gently wafted on the air and fell to the ground. Numa having first slain a heifer, took it up and named it Ancyle. He regarded it as the pledge of empire; and having had several made like it by the artist Mamurius, to deceive those who might

attempt to steal it, committed them to the charge of the Salii.

Jupiter Latiaris was worshiped by the Latin nation: the magistrates of Latium met on Mount Albánus and sacrificed a bull. This festival was called the Feriæ Latinæ; the institution of it was ascribed to Tarquin the Proud [1].

Other appellations of Jupiter, such as Stator, Victor, Pistor, were given to him on different occasions.

Jupiter Anxur was the chief god of Anxur or Terracina. Anxur is by some thought, but without reason, to be Axur, and Jupiter Anxur therefore to be *quasi* Ζεὺς ἄξυρος, *Unshorn Jupiter*.

Jupiter Feretrius was so called from Romulus vowing and offering to him the spoils of Acron king of Cænina.

From the Fragments of Ennius it is evident that in his time the Romans called the god, who like the Grecian Zeus ruled over the atmosphere and caused its phænomena, Jovis. That poet, in accordance with the philosophy then in vogue in Greece, understands by this god the material heaven. For example,—

Adspice hoc sublime candens quem invocant omnes Jovem.

Neptunus.

Neptúnus was the god of the sea, like the Greek Poseidon, whose attributes and actions were afterwards bestowed on him. The honours of the Ludi Circenses or Consualia were shared by this deity, as horse-races formed a part of them. It may however be very much doubted whether the original Italian Neptunus was held to be the patron of the horse.

Mars.

Mars, or Mavors, was the Sabine Mamers or war-god. The same principle[2] which made Ares the sire of so many

[1] Livy, i. 12. x. 29. Ovid, Fasti, vi. 394. [2] See above, p. 80.

a Grecian hero, devised in after times the legend of his love for Rea Sylvia, which made her the mother of the founders of Rome. He was called Marspiter and Gradivus[1].

Mercurius.

This god, whose name is so evidently derived from *Merx*, presided over the business of the market, and trade and commerce in general. He does not appear to have exercised any other office of the Grecian Hermes.

Vulcanus or Mulciber.

Vulcan was the god of fire, the Hephæstus of the Greeks: but he is not represented as an artist. He was said in a not very delicate legend[2] to be the father of Servius Tullius, whose wooden statue was in consequence spared by the flames, when they consumed the temple in which it stood. He was also the reputed sire of Cæculus[3], and of the robber Cacus[4]. His first name is of uncertain origin; the last very probably comes from *mulceo*, to soften[5].

Apollo.

This deity with an ancient Grecian name can hardly have belonged to the original system of Italy: his worship was probably adopted in the time of the Tarquins from the Italiote Greeks. By the poets he is made to possess all the attributes of the Grecian god: he was also, chiefly under his name Phœbus, identified by them with the Sun[6]. The god Soranus, who was worshiped on

[1] Gellius, v. 12.
[2] Ovid, Fasti, 627.
[3] Virg. Æn. vii. 680.
[4] Æn. viii. 198.
[5] Those who look to the East for etymologies find Vulcan in Tubal Cain. We know not whether the resemblance between Mulciber and the Hebrew *Melek gebor* (מלך גבור), Great King, has ever been observed: if not, it is at the service of critics of the school of Bochart.
[6] Horace, Carmen Seculare.

Mount Soracte, and in whose honour his votaries walked with naked feet on burning coals of pine-wood, was identified with Apollo, probably in consequence of a legend of *wolves* connected with Soracte[1].

Juno.

Juno seems to be related to Jovis, as Dione to Dis[2], and to have originally signified *goddess* in general, perhaps a patron-goddess. Female slaves used to swear by the Junones of their mistresses.

As the patroness of married women Juno was called Matrona. She was named Juga and Pronuba, as presiding over marriage,—Lucina, as bringing children to the *light*.

A temple was raised to Juno Moneta, *the Warner*, on the spot where the house of Manlius Capitolinus was said to have stood[3]. A temple was vowed to this goddess by Cicereius previous to a battle with the Corsicans[4].

Queen Kupra (*Juno Regina*) had a temple in the citadel of Veii, where her image was only to be touched by a priest of a certain family. This image, it is said, yielded visible assent to the invitation of the Romans to remove to Rome on the capture of Veii. A temple was erected for her on the Aventine, whither she was conveyed with great ceremony[5].

Juno Caprotina was sacrificed to by the women under a wild fig-tree (*caprificus*) on the Nonæ Caprotinæ: they used a twig of this tree while thus engaged: the *toga prætexta* was given to them on this account[6].

Juno was greatly honoured at Gabii[7]: under the title of Juno Sospita she was adored at Lanuvium[8].

[1] Virg. Æn. xi. 785. and Servius thereon.
[2] See above, p. 105. *A Jovis, Jóvino, Juno*, the *v* being probably pronounced like our *w*.
[3] Livy, vii. 28.
[4] Livy, xlii. 7.
[5] Livy, v. 21, 22.
[6] Varro, De L. L. v.
[7] Virg. Æn. vii. 683.
[8] Livy, viii. 14. xxix. 14.

Minerva.

Minerva, or Menerva, corresponded in some measure to the Pallas Athena of the Greeks. She was the patroness of arts and industry, and all the mental powers were under her care[1]. She was the deity of schools: her statue was always placed in them, and school-boys got as holydays the five days of her festival called the Quinquatrus, celebrated in the month of March: at the expiration of them they presented their master with a gift called Minerval[2]. According to Varro[3], Minerva was the protecting goddess of olive-yards; but it may be doubted whether this was not a transference to her of one of the attributes of the Grecian goddess Pallas Athena.

The temple or chapel of Minerva on the Capitol was under the same roof with those of Jupiter and Juno, to the right of that of the former deity. On the side of the Cælian hill stood a temple of Minerva Capta, the origin of which name is uncertain[4].

The festivals of Minerva held in March and June were called Minervalia or Quinquatrus.

Vesta.

The same obscurity involves this goddess as the corresponding Hestia of the Greeks, whom she is identical with in name and office. There is every reason to believe her to be unborrowed by the Romans, as her worship is by all testimony carried back to the earliest days of the state, and its introduction ascribed to Numa. Like Hestia she seems to be a deity presiding over the public and private hearth: a sacred fire, tended by six virgin-priestesses called Vestals, flamed in her temple at Rome. As the safety of the city was held to be connected with its

[1] Hence various expressions, such as *crassa Minerva, invita Minerva, mea Minerva*, used when speaking of the mind.
[2] Varro, De R. R. iii. 2.
[3] Varro, De R. R. i. 1.
[4] Ovid, Fasti, iii. 835.

conservation, the neglect of the virgins, if they let it go out, was severely punished, and the fire was rekindled from the rays of the sun.

The temple of Vesta was round: it contained no statue of the goddess[1]. Her festival celebrated in June was called Vestalia: plates of meat were sent to the Vestals to be offered up; the millstones were wreathed with garlands of flowers, and the mill-asses also crowned went about carrying bread.

Ceres.

Ceres, whose name probably came from *creo*[2], was the goddess who presided over corn and tillage, thus corresponding to the Grecian Demeter. Her temple at Rome was under the care of the tribunes, as she was the goddess of the agricultural plebeians. Festivals called Cerealia were celebrated in her honour at Rome, on the nineteenth of April, with *a pomp*, and horse-races[3]. The country-people previous to beginning the harvest kept the Ambarvalia to Ceres, in which they offered her honeycombs covered with wine and milk, and a victim whom they led three times round the cornfield; the swains all following, crowned with oak, and dancing and singing[4].

Diana.

Diana is the feminine of Dianus. As the latter, according to all appearance, is the original form of Janus, so from Diana came Jana, the same as Luna, according to Varro[5]. Diana therefore is the same as the Selena, and probably the Artemis also, of the Greeks: she was however no huntress, like the last. This goddess, who was greatly worshiped by the Latins, had a temple on the Aventine at Rome, erected at the time when Servius Tullius

[1] Effigium nullum Vesta, nec ignis, habent.—Ovid, Fasti, vi. 298.
[2] Ceres, according to Servius (on Geor. i. 7.), signified *bread* in the Sabine language.
[3] Ovid, Fasti, iv. 389, *et seq.*
[4] Virg. Geor. i. 345.
[5] De R. R. i. 37.

concluded a league with the Latin state. The Sabines also joined in the worship at this temple; and by stratagem, we are told[1], the Romans acquired the right of supremacy: the temple was common property of the two contracting nations.

Diana was worshiped in the grove of Aricia, not far from Rome. The priest of her temple there was always a fugitive slave who had killed his predecessor, and went armed with a dagger to preserve his own life and office from the attempts of others. Horses were not permitted to enter the sacred grove. It was attempted, by some obscure legend of a person named Virbius, to connect this circumstance with the story of Hippolytus[2], whom the goddess was said to have restored to life and transported hither.

The festivals celebrated at Aricia in honour of Diana were called Nemoralia.

Venus.

Venus is a deity about whom it is almost impossible to learn anything satisfactory. She has been so thoroughly confounded with the Grecian Aphrodite, that almost every thing peculiar to her has disappeared. Her name may come from *venio*. She seems to have been a deity presiding over birth and growth in general, for as Venus Hortensis she was the goddess of gardens[3]. She was held to be the same as Libitina the goddess of funerals, because, says Plutarch[4], the one and the same goddess superintends birth and death. A temple of Venus at Rome was built with the fines imposed on matrons con-

[1] Livy, i. 45.

[2] Virg. Æn. vii. 761. Ovid, Met. xv. 491, *et seq.* Fasti, iii. 265. See Buttmann on Virbius and Hippolytus, Mythologus ii. 145.

[3] Coquus edit Neptunum, Venerem, Cererem: i.e. fish, vegetables, bread.—Nævius apud Festum s.v. *Coquus*. Adveneror Minervam et Venerem, quarum unius procuratio oliveti, alterius hortorum.—Varro, De R. R. i.

[4] Quæstiones Romanæ, 23.

victed of adultery[1]; but as this was long after the introduction of the Grecian deities, nothing can be collected from it respecting the original office and character of the goddess. Venus Cloacina or Cluacina was so called, says Pliny[2], from *cluere, to purify;* because when the Sabines and Romans of Tatius and Romulus were reconciled, they purified themselves on the spot with myrtle vervain, and erected there a statue to Venus Cluacina. Another account[3] says, that a statue of an unknown deity being found in the Cloaca, it was consecrated (like Our Lady of the Rabbit-hole lately in Portugal) to Venus, under the name of Cloacina.

There seems to have been no original Roman festival in honour of Venus, except perhaps the Rustica Vinalia were such.

Having gone through the scanty notices which we have been able to collect of the twelve Consentian gods, we proceed to the equally scanty accounts of the remainder of the Select Gods.

Saturnus.

This ancient Italian deity, whose name is apparently derived from *satus*, would seem to have been originally the male god of earth corresponding to Tellumo; and this union between him and Tellus or Ops[4], the female power, and perhaps his bearing the sickle emblematic of his office, may have led to the identification of him with the Kronus of the Greeks. The treasury at Rome was in the temple of Saturn; because, says Plutarch[5], he is the god of tillage, the chief source of wealth.

The Saturnalia, or festivals of Saturn, were celebrated in the middle of December. They were at first for one

[1] Livy, x. 31.

[2] Hist. Nat. xv. 29.

[3] Lactant. i. 20.

[4] Saturnus was united with Lua the goddess of lustration. Gell. xiii. 22.

[5] Quæstiones Romanæ, 42.

day, then extended to three, and in the time of the emperors to five. The utmost liberty prevailed at that time: all was mirth and festivity; friends made presents to each other; schools were closed; the senate did not sit; no war was proclaimed, no criminal executed; slaves were permitted to jest with their masters, and were even waited on at table by them. This last circumstance probably was founded on the original equality of master and slave, —the latter having been in the early times of Rome usually a captive taken in war, or an insolvent debtor, and consequently originally the equal of his master.

As the Golden Age of Greek tradition had been under Kronus, this festival offered another means of identifying him with Saturnus. He was said to have fled from before the arms of Jupiter, and to have concealed himself in Latium, where he civilised the rude inhabitants.

> First from Olympus' height ethereal came
> Saturnus, flying from the arms of Jove,
> An exile, of his realms despoiled. The race
> Untaught and scattered on the lofty hills
> He drew together, and unto them gave
> Laws, and the Latin race would have them called,
> Because he in this country lay concealed (*latuisset*).
> The Golden Age of which they tell was, then,
> Beneath this king,—he in such gentle peace
> Ruled o'er the peoples [1];

and the Saturnalia were regarded as commemorative of those happy days of primeval innocence and equality.

Janus.

Janus was the same as Dianus, and consequently was the Sun [2]. When, therefore, we are told that the Greeks had no deity corresponding to him, we must only under-

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[1] Virg. Æn. viii. 318.

[2] These lines (Ovid, Fast. i. 163.),—

> " Bruma novi prima est veterisque novissima Solis:
> Principium capiunt Phœbus et annus idem.—

would seem to refer to the primitive idea of Janus.

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stand that they had no god whose form, attributes, and offices were the same as his.

The statue of Janus at Rome was two-faced: hence he is called Bifrons and Biceps. He held in one hand a key, in the other a staff. By Janus some understood the world, and explained his double head very inartificially, by saying that he regarded his former chaotic and present digested form at the same time. In his temple at Falisci his image was four-faced; and there was a temple of Janus Quadrifrons at Rome, which was square, with a door and three windows on each side, plainly denoting that Janus was the year, with its four seasons and twelve months. His two faces have been explained, on the supposition of his being the Sun, as denoting his rising and setting; but perhaps the simplest reason to be assigned is the circumstance noted by Servius[1], that Romulus and Tatius, i.e. the Romans and Sabines, when they agreed to coalesce into one people, made an image of Janus Bifrons as a symbol of their union and distinction. This was placed at the gate built on the part of the road leading from the Quirinal or Sabine to the Palatine or Roman Hill. It was open in time of war, that the confederates might assist each other; shut in peace, to denote their distinction or to prevent feuds[2]. The Roman As bore on one side a two-faced Janus, on the reverse a ship: according to the legend, the latter indicated the flight of Saturn, who came by sea to Latium, then ruled by Janus, by whom he was hospitably entertained and associated in his kingdom. It much more probably referred to the maritime dominion of the Tyrrhenians.

On the calends of January, the month called after Janus, and which began the year, magistrates entered on their office; for Janus was held to preside over the commencement of every act and undertaking. Hence pleaders used to skirmish a little at their art on the calends of

[1] On Æn. i. 291.

[2] Niebuhr's Roman History, i. 287.

January; and hence, even in the sacrifices of the gods, the worshiper always began with offering wine and incense to Janus. Dates, dried figs, and honeycomb, with a piece of money, were offered to this god,—indicative perhaps of the simplicity of ancient times. Doors (*januæ*) derive their name from him, as he was the opener of the year and the day, which his key denoted. Hence he was called Patulcius and Clusius.

Orcus, Summanus, Vejovis aut Vedius, Dispater.

These were all, as it would appear, gods of the under-world.

Orcus is the Hades of the Greeks. No satisfactory origin is given of his name. Varro, who in pursuance of the physical theory of the gods makes Jupiter the air, says that Orcus is the inferior part of it next the earth, in which all things come forth and decay (*oriuntur et aboriuntur*), whence its name[1].

Summanus is said to be *quasi Summus Manium*. Nocturnal lightnings were ascribed to him, as the diurnal ones were to Jupiter[2]. A temple was erected to him in the Circus Maximus at Rome, when the people were in dread of Pyrrhus; but the learned poet who informs us of this circumstance, professes not to know who the god Summanus is[3]: it is however generally thought that he is the same as Orcus. Summanus is one of the gods to whom Tatius dedicated an altar at Rome.

Vejovis or Vedius was a god of the under-world[4]. His lightnings were destructive, and they announced themselves by causing previous deafness[5]. His temple at Rome stood where the Asylum had been, between the Tarpeian Rock and the Capitol. A goat was the victim offered to him; and a goat stood by his image, which was

[1] Varro, De L. L. iv.
[2] Plin. Hist. Nat. ii. 52.
[3] Ovid, Fasti, vi. 731.
[4] Macrob. Sat. iii. 9.
[5] Ammian. Marc. XVII. x. 2.

of a youthful form, with darts in its hand[1]. Hence some identified him with the avenging Apollo of the Greeks. His name signified *Injurious Jupiter*, but Ovid interprets it *Little Jupiter*.

Dispater, or Diespiter, was also a subterrane god[2],—Dis Pater.

Liber Pater.

Liber Pater, apparently so called from the *freedom* inspired by wine, was, it would seem, the god of Latium corresponding to the Hebon of Campania and the Dionysus of Greece. The mad orgies and indecent exhibitions employed in the worship of this last god, when he became identified with the Phrygian Sabazius, were introduced into Rome and Latium. The government opposed and restrained them; but according to Varro[3], the Phallus was exhibited and carried in procession in several places. In Lavinium the festival continued for a month, and the most indecent language was employed on that occasion.

The Liberalia was a feast of Liber[4]: there were also festivals called Vinalia, celebrated in Latium at the commencement of the vintage, which was begun by the priests. At Rome the Flamen Dialis sacrificed a lamb to Jupiter, and when the entrails were cut and held forth ordered the vintage to begin. Varro[5] says that the Vinalia was a day of Jupiter, not of Venus.

Sol et Luna.

As Helius and Selena were distinct from Apollo and Artemis, so Sol and Luna seem to have been very early distinguished from Dianus and Diana. Tatius, as we have seen, worshiped both Diana and Luna.

[1] Ovid, Fasti, iii, 430. Gellius, v. 12.
[2] Macrob. *ut supra.*
[3] August. De Civ. Dei. vii. 21.
[4] Varro, De L. L. v.
[5] De L. L. iv.

Genius.

The Greeks had some notion of a species of beings whom Plato after Hesiod calls Dæmons (δαίμονες), who were inferior to the gods, and were the guardians of men. Such was the celebrated Dæmon of Socrates. But they seem never to have formed a prominent portion of the popular system, and Dæmon is usually equivalent to God in Greek writers.

The Genius was of much more importance in the Roman religion, which had probably borrowed it from that of the Etrurians. He was regarded as an attending spirit, associated with man from his birth; and he appeared white or black, according as a man lived well or ill[1]. These Genii are frequently to be seen on the paintings of the Etruscan vases. The black Genius is represented carrying a large hammer or mallet; they are both winged: wine and flowers were the offerings to the Genius. Philosophical writers, as Horace[2], seem to have been inclined to regard the Genius as being the same with the Soul; but the distinct worship of the Genius continued till the demise of Paganism, as it is mentioned in the Theodosian Code[3].

Tellus, Ops, Bona Dea, Tellumo.—Earth.

The Earth, according to Varro[4], was masculine as producing seed, feminine because she received and nourished it. Altor and Rusor were also, according to the same authority, names of the earth; the former justly derived from *alo*, the other with little reason from *rursus*,

[1] Scit Genius, natale comes qui temperat astrum,
Naturæ deus humanæ, mortalis in unum,
Quodque caput, *vultu mutabilis, albus et ater.*
Hor. Ep. II. ii. 187.

[2] Hor. Od. III. xvii. 14. A. P. 209.

[3] Nullus Larem igne, mero Genium, Penates nidore veneratus.
—*De Paganis.*

[4] August. De Civ. Dei. vii. 28.

because all things went to it *again*. Ops is the same as *opis*, whence *opes, wealth;* and the Earth is called Mother (*mater*) for the same obvious reason which gave name to Demeter.

The Opalia were celebrated at Rome in honour of Ops on the fourteenth of the calends of June. Swine were the victims offered to Tellus[1], on account of their fecundity, or because they turned up the ground with their snouts.

The festivals of the Bona Dea were celebrated by the Roman matrons with great privacy, and everything relating to man carefully excluded. Gradually, with the increased corruption of morals, these festivals became scenes of profligacy and indecency[2]. When the theory of Euhemerus was applied to the Roman theology, it was maintained that Bona Dea had been Fatua or Fauna, the daughter of Faunus, who had been so chaste and retired that she never left her chamber, or let her name be heard, or saw any man in public, or let herself be seen by any, and that hence when she was deified her rites were celebrated by matrons alone[3].

[1] Hor. Ep. II. i. 143.

[2] Juvenal, vi. 313.

[3] Varro *apud* Macrob. i.

Chapter III.

DII MINORUM GENTIUM.

This division comprehends a multitude of deities; for, according to Italian ideas, almost every action of life and process of nature was under the care of some presiding spirit: Semones, Patellarii, Vesci, are names usually applied to at least some classes of them.

Among these deities we are obliged to put some, which, though always of high estimation at Rome, were not placed among the Select Gods. Such for example are Quirinus and Bellona.

Quirinus.

Quirinus is one of the gods worshiped by Tatius. His name comes from *quiris* a spear, so that he was evidently a war-god. Hence he is supposed to be the same with Mars; an opinion which acquires probability from the circumstance of Mars, whom the Sabines called Mamers, not being among these gods of Tatius. When succeeding ages deified Romulus, they called him Quirinus, whence we might perhaps infer that this god had been all along regarded as distinct from Mars. Quirinus had the goddess Flora for either a wife, a sister, or a companion[1].

Bellona.

Bellona, anciently Duellona, the goddess of war, was so called from *bellum*, in old Latin *duellum*. She corresponds to the Enyo of the Greeks.

The temple of Bellona at Rome was without the city, near the Carmental Gate. Audience was given there by the senate to foreign ambassadors. Before it stood a

[1] Gell. v. 12.

pillar, against which a spear was thrown on declaration of war against any people. The priests of Bellona used to gash their thighs in a terrific manner, and offer to her the blood which flowed from the wounds.

Libitina.

Libitina was the goddess presiding over funerals: at her temple were sold all things requisite for them; and by an institution ascribed to Servius Tullius, a piece of money was paid there for every one who died, and the name of the deceased entered in a book called *Libitinæ ratio*[1]. We have seen[2] that she was held to be the same as Venus: her name in that case might possibly come from the old verb *libeo*.

Consus.

This deity was, as his name denotes, the god of *counsel*. His altar was in the Circus Maximus, and was always covered, except on his festival-day, in the month of August, called the Consualia. Horse-races and other games were celebrated at this festival: hence Consus has probably been confounded with Neptunus Equestris, as this latter god was called to identify him with the Greek Poseidon. It was at the Consualia that the Sabine virgins were carried off by the Romans[3].

Laverna.

Laverna was the patron-goddess of thieves, and of all in general who practised artifice and fraud[4]. At Rome she had an altar by the temple of Tellus, near the gate which was called from her the gate of Laverna[5].

[1] Dionys. iv. [2] See above, p. 464. [3] Livy, i. 9.

[4] . . . . . Pulchra Laverna
Da mihi fallere, da justo sanctoque videri;
Noctem peccatis et fraudibus objice nubem.
Hor. Ep. I. xvi. 60.

[5] Porta Lavernalis. Varro, De L. L. iv.

There was also a temple of this goddess near Formiæ[1]. It is not impossible that Laverna and Latona are related, and both names, derived from *lateo*, significatory of *darkness* or *obscurity*[2].

Bonus Eventus.

Bonus Eventus is one of the gods addressed by Varro in the commencement of his work on agriculture, where he joins him with Lympha. He prays to this deity, as without his aid nothing could come to a happy termination. Bonus Eventus was represented with a *patera* or cup in one hand, and ears of corn in the other[3].

Vertumnus.

Vertumnus, or Vortumnus, a god whose name apparently comes from *verto, to change*, is of very dubious character. According to some he was like Mercury, a deity presiding over merchandise[4]. Others make him the god of Spring, or of the Seasons in general. Varro[5] in one place says he was a Tuscan god, and that therefore his statue was in the Tuscan street at Rome; in another, he sets him among the gods worshiped by the Sabine king Tatius. Horace uses Vertumni in the plural number; and the Scholiast observes, that his statues were in almost all the municipal towns of Italy.

The tale of Vertumnus and Pomona we shall presently notice.

Anna Perenna.

The ambiguity of the name of this goddess, its resemblance to *annus, amnis*, and *anus*, and also to the Semitic proper name *Anna*, has led to various opinions respecting her. The most probable is, that she was *the year*, as prayer was made to her for a long life. She was said by some to be the Moon, or Themis, or Io, or the Atlantide Maia who reared Jupiter. These latter suppositions are quite improbable, as she was an ancient Roman deity. A curious resemblance too has been traced between her and the Anna Purna of Hindoo mythology. Anna the sister of Dido, another account says, followed Æneas to Italy after the death of her sister; Lavinia, jealous of the kind reception he gave her, meditated her death. Apprised by her sister in a dream, Anna fled, and coming to the banks of the Numicius, was seized by the god of the stream. When those who were in search of her came thither, her voice was heard declaring that she was a nymph of the Numicius, and was to be called Anna Perenna, because she lay in the perennial river[1].

Those who derived her name from *anus* said, that at the time of the Secession there was an old woman named Anna who lived at Bovillæ, who every morning baked cakes and brought them to the people. On their return to Rome, they erected a statue to her under the name of Perenna.

The festivals of Anna Perenna were celebrated on the ides of March,—a further proof of her presiding over the year, which anciently began in that month. They were held near the banks of the Tiber; dancing, singing, drinking and revelling, were the occupations of both sexes, and they prayed to live as many years as they drank *cyathos*. The whole scene as described by Ovid strongly resembles an Irish *patron*[2].

Terminus.

This ancient deity, worshiped by Tatius and Numa,

[1] Cicero, Att. 7, 8.

[2] It is rather curious that *t* and *v* should be commutable, yet there are many instances of it, such as *τίλλω* and *vello*, *θέλω* and *volo*, *κλιτὺς* and *clivus*. To these may perhaps be added *Latinus* and *Lavinum*, and certainly *vallis* and the German *thal* and English *dale*.

[3] Plin. H. N. xxxi. 8.

[4] Asconius, on Cic. in Verr. Scholiast on Hor. Epist. 1. xx. 1.

[5] De L. L. iv.

[1] Amne perenne latens Anna Perenna vocor.

[2] For everything relating to this goddess, see Ov. Fast. iii. 523. *et seq.*

presided, as his name denotes, over boundaries. His statue was a rude stone or post, set in the ground as a mere landmark to distinguish adjacent properties. On the twenty-first of February his festival called Terminalia was celebrated. The owners of the adjoining lands met at his statue, on which they placed garlands, and then raising a rude altar, offered on it some corn, honeycomb, and wine, and sacrificed a lamb or a sucking-pig; they concluded by singing the praises of the god [1].

When Tarquinius Priscus set about building the Capitoline temple, it was necessary to remove the chapels of the deities who already occupied the summit of the Capitol. The assent of each deity was sought by the augurs, and all yielded it but Términus and Juventas. The temple of Terminus therefore always stood on the Capitol [2]. Its roof was open over the stone which represented the god, who can only be worshiped in the open air [3].

The rural deities also formed a portion of the Lesser Houses. These were the following:—

Silvanus.

This god, from his name, seems to have presided over woods and boundaries [4]. He is usually represented as old, and bearing a cypress plucked up by the roots [5]; on which last circumstance the Latin poets took occasion to transfer to him a Grecian legend of the death of the boy Cyparissus whom he loved. The accounts given of the origin of this deity are not worth attending to. The offering to Silvanus was milk [6].

St. Augustine [7] informs us from Varro, that Silvanus was so much in the habit of molesting at night women after delivery, that it was necessary to commit them to

[1] Ovid, Fast. ii. 641, *et seq.* [2] Ovid, *ut supra.*
[3] Servius on Æn. [4] Hor. Od. III. xxix. 23. Epod. ii. 22.
[5] Virg. Geor. i. 20. [6] Hor. Epist. II. i. 143.
[7] De Civ. Dei. vi. 9.

the care of three deities, named Intercido, Pilumnus, and Deverra. Three men therefore went by night round the house to signify that these deities were watchful: they first struck the threshold with an axe, then with a pestle (*pilum*), and finally swept (*deverrere*) with brooms; because trees are not cut (*cæduntur*) and pruned without an axe, corn bruised without a pestle, or heaped up without brooms. Hence the names of the deities who kept the wood-god away from the lying-in woman.

Faunus.

Faunus was a rural deity resembling the Grecian Pan, to whom he is so similar in name. Like the Grecian Silenus, he was held to have the power of foretelling the future. In later times he was mortalised like all the other Italian gods, and said to have been a just and brave king, greatly given to agriculture, the son of Picus and father of Latinus. Like Pan too, he was multiplied; and as there were Pans, so we also meet abundant mention of Fauni. The poets gave to Faunus and the Fauni the horns of a goat and feet of the Satyrs; but it is impossible to ascertain what their original form was [1].

Picus.

Picus, says the legend [2], was the son of Saturnus, and celebrated for his beauty and his love of horses and hunting: he was married to Canens, the daughter of Janus and Venilia, renowned for the sweetness and power of her voice. One day Picus went forth to the chase clad in a purple cloak, bound round his neck with gold. He entered the wood where Circe happened to be at that time gathering magic herbs: she was instantly struck with love, and implored the prince to correspond to her passion. Picus

[1] For Faunus, see Virg. Æneis, vii. 47. viii. 314. and elsewhere. Though he makes Faunus the father of Latinus, he frequently speaks of the Fauni. See also Ovid, Met. vi. 392.
[2] Ovid, Met. xiv. 320, *et seq.* Virg. Æn. vii. 48. 171. According to the latter poet Picus was the husband of Circe and father of Faunus.

faithful to his beloved Canens indignantly spurned her advances, and Circe in revenge struck him with her wand, and instantly he was changed into a bird with purple plumage and a yellow ring round its neck. This bird was called by his name *Picus*, the Woodpecker.

Though Picus was not properly a deity, we have introduced his legend here on account of the great paucity of Italian legends of any kind. It seems, like so many Grecian ones, to have been devised to give an origin for the Woodpecker.

Pales.

Pales was the goddess presiding over cattle and pastures. Her festival, called the Palilia, was celebrated on the twenty-first of April, and was regarded as the day on which Rome had been founded. The shepherds on the Palilia lustrated their flocks by burning sulphur, and making fires of olive, pine, and other substances. Millet, and cakes of it and milk were offered to the goddess, and prayers made to her to avert disease from the cattle, and to bless them with fecundity and abundance of food. Fires of straw were kindled in a row, and the rustics leaped thrice through them. The blood of a horse, the ashes of a calf, and bean-stalks, were used for purification[1]. The statue of Pales was represented bearing a sickle[2].

Pomona.

Pomona (from *pomum*) was a goddess presiding over fruit-trees. Her worship was of long standing at Rome, where there was a Flamen Pomonalis, who sacrificed to her every year for the preservation of the fruit.

The story of Pomona and Vertumnus, probably a late fiction, is prettily told by Ovid[3]. This Hamadryad (i.e. nymph), was in the time of Procas king of Alba. She was devoted to the culture of gardens, to which she confined herself, shunning all society with the male deities. In vain Satyrs, Pans, Priapus, Silvanus, sought her love. Vertumnus too was enamoured of her, and under various shapes tried to win her favour: sometimes he came as a reaper, sometimes as a hay-maker, sometimes as a ploughman or a vine-dresser: he was a soldier and a fisherman, but to equally little purpose. At length, under the guise of an old woman, he won the confidence of the goddess, and by enlarging on the evils of a single life and the blessings of the wedded state, by launching out into the praises of Vertumnus, and relating a tale of the punishment of female cruelty to a lover, he sought to move the heart of Pomona: then resuming his real form, clasped to his bosom the no longer reluctant nymph.

[1] Ovid, Fasti, iv. 721, *et seq.*
[2] Tibull. Eleg. ii. v. 28.
[3] Ovid, Met. xiv. 623, *et seq.*

Flora.

Flora, the same as the Grecian Chloris, was the goddess of flowers. She was a very ancient Italian deity, being one of those worshiped by Tatius. The Floralia, her festivals at Rome, were coeval with the city. They greatly degenerated in time, and became so lascivious as not to bear the presence of virtuous characters. The story of Cato the Censor, at whose appearance the feast was suspended, is well known[1].

The Romans, who in general displayed very little elegance of imagination in the origins which they invented for their deities, said that Flora had been a courtezan, who having by her trade acquired immense wealth (at Rome in the early days of the Republic!), left it to the Roman people, on condition of their always celebrating her birthday with feasts[2].

[1] Val. Max. ii. 10.
[2] Lactant. i. 24.

Feronia.

Feronia was a goddess of very uncertain character. The Scholiast on Horace[1] says she was the wife of Jupiter Anxur. Her fountain was within three miles of Anxur. Servius says she was the goddess of emancipated slaves, and that she was the same with the Virgin Juno. Dionysius of Halicarnassus makes her to be Flower-bearing Juno:—at all events she appears to have been a rural deity.

Besides the above, there was a crowd of other deities held to preside over all the operations of agriculture and all parts of the country.

Rusina presided over the whole country: Collina over the hills, and Vallonia over the valleys. Hippona had charge of horses: Bubona of oxen. Seia or Segetra looked to the seed and the springing corn. Runcina was invoked when the fields were to be weeded: Occator, when they were to be harrowed. Sator and Sarrator presided over sowing and raking. Robigus was worshiped to avert mildew; the Robigalia were held in April. Stercutius, or Sterculius, was the god of dunging the ground. Nodosus attended to the joints of the stalk; Volusia to the folding of the blade: Patelina had charge of the ear when it appeared: Lactura minded it when milky; and Matura brought it to ripeness. Mellona presided over honey. Fornax was the goddess of baking[2].

The following were deities of the waters:—

Portumnus.

Neptunus, the god of the sea, has been already noticed: the only other male deity of the sea who occurs in Italian mythology is Portumnus, who presided over ports and havens. His festivals, called Portumnalia, were held at Rome, on the day on which a temple had been dedicated to him at the port of the Tiber[1]. The Romans, we know not for what reason, identified him with the Melicerta of the Greeks.

[1] Sat. i. 5. 24.
[2] These various deities are noticed by Pliny, Servius, Tertullian, Augustine, and others.

Mater Matuta.

This goddess, who was greatly worshiped at Rome, being identified with the Ino or Leucothea of the Greeks, was perhaps a deity of the sea. She had a temple near Cære, which Dionysius of Sicily plundered of great treasure[2].

Salacia et Venilia.

These were goddesses of the sea; the former, whose name was, not very correctly, derived from *salum*, was regarded as the wife or sister of Neptunus[3]. The name of the latter was deduced from *venio* and *ventus*. Salacia was thought to preside over the retiring, Venilia over the approaching waves. Virgil[4] makes Venilia the sister of Amata, and mother of Turnus.

Lara or Larunda.

This ancient deity, one of those worshiped by Tatius, was by a later legend said to be a river-nymph, daughter of the river-god Almo. Having given Juturna warning of the designs of Jupiter, and informed Juno of his love for Juturna, the god to punish her cut out her tongue and condemned her to the nether-world. Mercury, who had the charge of conducting her thither, offered her violence on the way, and she became the mother of the two Lares[5].

[1] Varro, De L. L. v.
[2] Diodor. xi. 14.
[3] Gell. xiii. 22.
[4] Æneis, x. 76.
[5] Ovid. Fast. ii. 599.

Juturna.

Juturna was a water-nymph: her fountain was near the Numicius. Virgil, as usual, *Euhemerising* the old Italian deities, makes her the sister of Turnus. She was, he says[1], violated by Jupiter, and made by him in recompense a goddess of the lakes and streams.

The rivers, such as the Tiber, the Almo, the Numicius, were held by the Romans to be presided over by peculiar deities. This was probably an original part of the old Italian religion.

Last come the domestic gods:—

Penates.

These deities, who were regarded as presiding over families and houses, the givers of wealth and prosperity, are often confounded with the Lares. But Varro[2] tells us that they were gods of heaven, which the Lares were not. Penates (from *penus*), in fact, seems to be only a name for gods presiding over houses; and Jupiter and the other superior gods were frequently chosen for the Penates of particular families. The part of the house in which their images were kept was called the Penetralia, and worship was there performed to them.

Lares.

It is very much disputed what the Lares originally were; but the most probable opinion is, that they were regarded as the souls of deceased ancestors, who watched over and protected the families of their descendants. Their name seems to be Tuscan, signifying *Lord*. The statues of the Lares were usually placed at the hearth, and covered with the skin of a dog; and the figure of a

[1] Æn. xii. 139.

[2] *Apud* Arnob. iii.

dog was set at their feet to denote their office[1]. Small offerings of wine, incense, and a portion of what was set on the table, were here made to them. The worship of the Lares was not confined to private houses: there were Lares of the city, the country, roads, cross-roads, the sea, &c.

Among the domestic deities may be classed those presiding over marriage,—Jugatinus, Domiducus, Domitius, Manturnia, Subigus, Prema, and Partunda: and those presiding over the rearing of children,—Vagitanus, Cunina, Rumina, Edusa, Potina, Statilinus, Fabulinus, Adeona, Abeona, Volumnus and Volumna, whose names will explain their offices[2]. Sacrifices were made to them when the action over which they presided commenced. Thus when the child began to speak, the parents sacrificed to Fabulinus: Domiducus was worshiped when the bride was brought home to the house of her husband.

Such are the scanty notices which we have been able to collect respecting the Italian mythology, or more properly speaking, the Italian religion; for that cannot be justly called a mythology, in which there occur no mythi;—our employment of the term is only to be justified by the principle of uniformity. No doubt by a more accurate search than we have deemed it necessary to make, several additional particulars might be discovered, and the view of it be thereby rendered more complete. Our object has been to draw the line of distinction clear and strong between the mythology of Greece and that of Italy; to set the richness and fulness of the one in striking contrast with the scantiness and poverty of the other. This difference is not, we believe, sufficiently noticed by readers

[1] Figures of *dogs* ornamented the hearths of our ancestors. Had they any connexion with the Lares?

[2] See August. De Civitat. Dei. Nonnius, Festus, &c.

in general; and many will probably feel no small degree of surprise on comparing for example, the Aphrodite of the Greeks with the Venus of the Italians, and observing what a different personage this last is from the goddess of love and beauty,—the favourite object of the poet and the artist.

> Sed nos immensum spatiis confecimus æquor,
> Et jam tempus equum fumantia solvere colla.

The history of the religious ideas of man is an important portion of the history of the human mind; and the legends of Mythology, silly as they may appear to narrow minds, will always, by the true philosopher be deemed worthy of attentive consideration; the poetic beauty of many of them will recommend them to all readers of taste; and the arrival of a period, when the cultivation of the severer sciences and more practical philosophy shall have so completely extinguished poetic feeling as to render them objects of contempt and neglect, is a consummation hardly perhaps to be desired by any true friend of mankind.

THE END.

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*** *The letter* e *when final is always sounded.*

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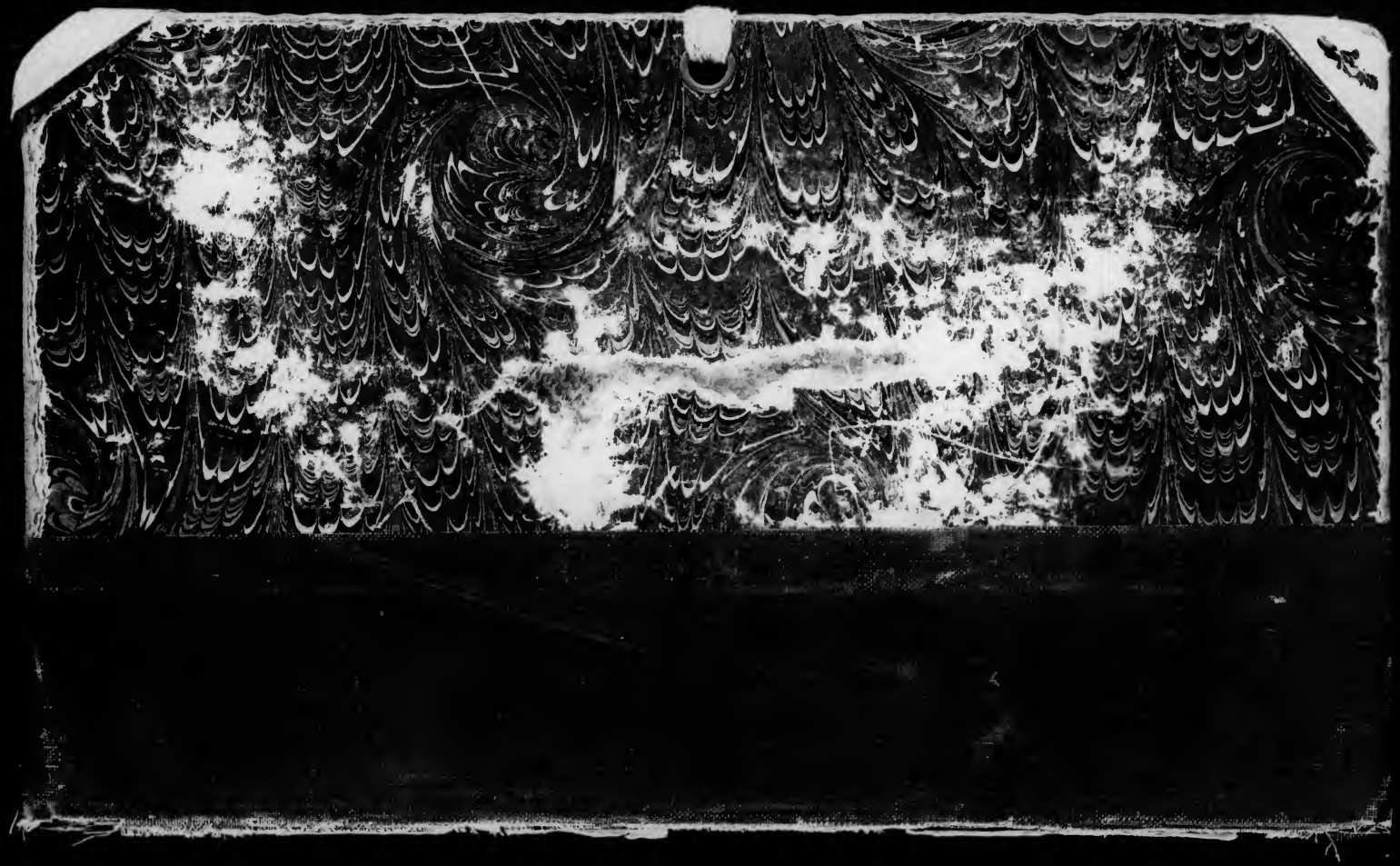
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